

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2114.

LONDON, SATURDAY, MAY 2, 1868.

PRICE
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UNIVERSITY COLLEGE, LONDON. HISTORY OF PHILOSOPHY.

Professor CROOM ROBERTSON will deliver a Course of SIX LECTURES 'On the History of Philosophy, with special reference to the System of Descartes, beginning on Saturday, May 9th, at 11.15 A.M., and to be continued Weekly, at the same hour on following Saturdays. Fee, 12. 1s. This Course is intended for Advanced Students, or for any who take an interest in Philosophical Discussion.

JOHN ROBSON, B.A., Secretary to the Council.
April 20th, 1868.

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NEXT ELECTION of New Fellows, SATURDAY, May 9th.

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LONDON, SATURDAY, MAY 2, 1868.

LITERATURE

An Introduction to the Study of the New Testament, Critical, Exegetical, and Theological.
By Samuel Davidson, D.D. 2 vols. (Longmans & Co.)

Dr. Davidson, whose work on the Old Testament is in three volumes, completes his undertaking in two more, containing above a thousand pages. This proportion seems to be natural to the subject. The octavo edition of Schleusner is in five volumes, three to the Old Testament, two to the New: not a mystical arrangement, nor by any means strange; we may rather wonder, looking at the quantities of matter, why the proportion is not two to one, rather than five to three. But the very question shows on what practical days we have fallen: our numbers relate to mere bulk and type. In old time it was seven and eight; seven for the Sabbatical Testament, and eight (seven and one over) for that of the first day of the week. "Give a portion to seven, and also to eight," was the Scripture direction to pay attention to both Testaments. This is not out of place: there is mysticism new and old, and the history of both, when it comes to be written, will demand many comparisons of the two systems of esoteric interpretation. There is the spirit which sought in words profound occultations of ghostly meaning; and there is the spirit which looks into inner thought for historical necessities and incompatibilities. The two spirits are one and the same.

When we think especially of what they now call criticism, we are rather inclined to oppose our present position to the extreme of non-mystical literalism which belonged to the uneducated of the last century. We may describe both ends of the chain: but at both ends we must remember that all or even most of the phenomena hardly ever meet in one person.

The first exegesis—to be equally learned at both ends—is as follows. It appears from the New Testament that the Saviour led four lives, one after the other, each described by a prominent follower, and presenting a general accordance of circumstances. When the fourth life was ended, the apostles began the performance of various acts. These acts finished with the quiet residence of St. Paul at Rome. This apostle, when he had gained his leisure, took his pen, and sat down to write a letter to the Romans, among whom he was living: he then wrote other letters to other countries, taking care to finish his correspondence with one state before he began upon another. When he had done writing, other apostles took up the pen; and the whole was concluded by the vision called the Apocalypse, which was clearly the last chapter, because it ends with the penalties which are to be incurred by those who should add to or subtract from the book. It is a very essential part of the system that the Scriptures always mean both the Old and the New Testaments. Accordingly, Timothy's grandmother taught him, in his childhood, out of the epistle which was not written to him until he was a man. But this is nothing compared with the account of the Bereans, who searched the Scriptures to ascertain facts, and in those Scriptures found other Bereans employed in the same way, who in their Scriptures found others, and so on without end.

The opposite exegesis, at which our day has arrived, may be described, on the same system of collection, as follows. So far from there being four lives, criticism is hard put to it to make one life. It is much to be doubted whether

any Gospel was written by the person whose name it bears, and as to how much is of the original writer, and how much pure interpolation, the settlement is matter for no two to agree upon. It is quite credible that in the early days of what all admit to be an advent of the purest morality, and among the first souls which were touched by the beauty of that morality, a writer who was not an apostle should put the name of an apostle to his book, and not only circulate it, but procure its reception. The New Testament is a medley of doubtful authenticities and grave mistakes upon the meaning of Christianity. All admit that some books are to be held by, if it could only be found out which they are. As to arguments, the different subdivisions all agree in rejecting many which would be held of much force in common history; while to the world without it is sufficient reason against any display of such common sense argument that the person with whom you are discussing the matter can say that his critical opponents lay no stress upon that argument. As to the character of the Revelation, if revelation it be, there is such a studied manufacture of unexplained technicals as shows the existence of a strong want of ambiguity. Some appear through the cloud as believers in the Resurrection, with a considerable disposition to reject a large proportion of the minor supernatural details. There is everything from this down to strong hints that all the supernatural is mythical, which is to be reconciled with the declaration that the whole is an especial gift of God, showing forth the purest system of morals and the safest rule of life.

With no disposition to admit any method which would not be allowed in discussing other history, and with a firm conviction that either the Resurrection is a truth or the whole story an imposture, we nevertheless believe that what the Germans call criticism is destined to work much good out of temporary evil. The world had been enslaved for centuries by a system of interpretation not one bit more rational than the widest extreme of so-called rationalism. The emancipated slave is playing tricks with his liberty; but they are tricks of thought. To arrive at the reasonable he must pass through the rational, to speak technically. It must have been that the outbreak should have begun in Germany, the land in which the bonds of Rome were first broken: and this because, subject to all kinds of excess, the perfect love which casteth out fear is now, as then, the feeling of the German mind towards intellectual exertion. We do not say truth, but intellect: if there be a country in which love of truth is national, it would be well that the phenomenon should be established and—if possible—explained. But, granting to the German that he loves truth quite as much as the rest of us, we ticket him with what disparagers call the love of speculation, which means the use of thought in matters with which thought is especially concerned. And very grateful the rest of the world ought to be to those who stir the stagnant lake, and clear the choked outlets and inlets: we are not bound to adopt their theories about the composition of water. Our English mind, formed of many national elements, and trained to what, with a little undue assumption, we call the practical, will contrive to extract from the mass of German thought what is wanted for its own use. We take their metal, shape it into spears and shields, and assault the old fortresses of unreasoning dogmatism. Loud cries are raised, That's German! we are overrun with neology, rationalism, infidelity, all from Germany! Dear brethren! as you value your souls, take nothing from Ger-

many except editions of the classics, and—with caution—cloudy general metaphysics!

While the two parties are engaged in war, it is most desirable that the public mind should become better informed as to the details of this Teutonic road of heterodox thought: we mean, without any reference to English application or English controversy. Among all parties we find those who look up to it with unqualified fear or reverence; and those who look down upon it with studied contempt. We wanted a collection of criticisms which should fully, fairly, and intelligibly represent the foreign methods and conclusions; and this, we think, Dr. Davidson has given. His work is full of learning, and of learned reference; but it is perfectly accessible to the bulk of readers: "intelligent laymen, as well as critics, will not find the book too scholastic to be studied with facility." He calls it an introduction to the New Testament, critical, exegetical, and theological; and he gives a general adhesion to what he has presented. But the reader need not so take it: let it be to him an "introduction to the New Testament criticism, exegesis, and theology," as collected from the many critics whom he cites. He will find much reason to be obliged to the author. He will find clear exposition and clear separation. One by one he will find the several books of the New Testament presented in the presumed chronological order, with discussion of authorship, date, purpose, and contents.

With Dr. Davidson we have less to do than with his authorities. How much or how little he agrees with this or that critic we cannot inquire: it would take much space, and would not be to our purpose. We do not call him by any means an extreme follower of his guides: we think there is much toning down of their methods, and not a little caution in the mode of presenting conclusions. And so much the better: to present German extremes to the bulk of English readers, with an invitation to each to do for himself what the national mind is slowly to do for all, would be a very idle proposal. But here we have it, all passed through one of our own minds, and with a great deal of the rough work, and all the more difficult part, ready done to hand. Those who have knowledge of the originals may take the work as a criticism upon them; but to the mass of those to whom they will come, the two volumes are what we have called them, a digested account of German views, presented with English moderation. There is much upon which some readers will exclaim, Is this moderation? But they must remember that all things go by comparison; which means that, if they knew all Dr. Davidson's sources, they would find many things which give the go-by to all comparison.

Of the author himself we collect that he is what we in England call a Christian, that is, a receiver of the New Testament as a direct and supernatural revelation from Heaven. But he allows that the writers have "doctrinal peculiarities, influenced more or less by their mental characteristics, their early training, and historical position generally." And if we take single passages, and comments on single facts, we are almost driven out of the belief which the general tenor created in us, that the author admits a miraculous story. Here is our old difficulty. Are we to conclude that when metaphysicians discuss Deity, or rationalists miracle, those who have the religious ideas feel it a kind of duty to those who have not any to speak in a guarded way? How are we to interpret the following?—

"A mythic haze encompasses the person, life, and discourses of Jesus, which may be often penetrated, often not. Sober criticism must set about

the task of removing it reverently, not rashly, respecting tradition without superstitiously adopting it. After this has been done, there will stand forth, in colours more or less distinct, a person such as the world never saw before—the living type of an ideal humanity, pure and perfect,—destined to influence all times, to purify all people among whom his name is pronounced, and to ennoble his followers by lifting them up to the measure of the stature of his fullness."

This is of a Straussian appearance. The following balance of argument we take to be concession: we cannot imagine Dr. Davidson giving any opinion of his own in so cloudy a form as his description of the "more speculative" in the second of the following extracts:—

"Conservative critics will attach importance to the letter of the evangelic record, to the empty sepulchre, the difficulty of supposing mere visions in the mind of the disciples the second day after Jesus died, to the numerous witnesses for the bodily resurrection, and the probability of miracle here if at all. They will hesitate to forsake the old faith of the Church—a step involving the serious assumption that the apostles were deceived, in the form of their belief at least, if not in its essence."

This is intelligible. Now for the other side, of which we say that we feel convinced that if Dr. Davidson had been giving his own view, he ought to have been much more clear. We put some words in Italics.—

"Others, more speculative but not less honest, will resolve the *fact into a spiritual resurrection having the souls of the disciples for its theatre*; finding an explanation of that state of mind in the natural reaction necessarily following the first impression of the death of Jesus, psychologically possible [that is, the explanation]. They will attribute visions of the risen Jesus, narrated in the Gospels, to popular imagination, conceiving that the memoirs could not but depict him in a form more or less corporeal. Feeling the force of objections to the re-animation of a body, of the contradictory statements of the evangelists, the different points of view taken in Paul's Epistles, and the existence of a predisposition to visions in the first Christian believers, they will hesitate to accept the literal. But not the less will they maintain that Christianity does not fall with the denial of the resurrection; especially as the fact is reported in a manner so contradictory, and susceptible of different interpretations. A thing surrounded with historical and other difficulties will not be made a corner-stone in the edifice. And they are right if the superior dignity of Jesus rest upon his stainless conscience, his life of love and purity, his words of truth, his embodiment of the Father to mankind; if the glorious manifestation of divine love in a human person be the essence of his biography; if he be the 'express image' of the Almighty."

Of the resurrection of Lazarus, it is said:—

"Like his other miracles, it is typical. A leading idea lies at the basis, shaping its form and circumstances; which can be no other than the great sentiment expressed in the 25th verse:—'I am the resurrection and the life; he that believeth in me, though he die, yet shall he live.' The whole is symbolical of that consciousness of an undying life which true faith calls into lively exercise. It is also likely that the resurrection of Lazarus was intended to foreshadow Jesus's own resurrection."

This passage is consistent with either hypothesis, miracle or allegorical type. So is the following, in which an antithesis of the most definite kind leaves us to freemasonry for the detection of the side which the author takes:—

"The subject of the resurrection must be looked at from the stand-point of the evangelists' time, not from ours. Should we view it as they did, the narratives must be taken in their plain and literal sense. But if philosophy and science suggest the rejection of oriental conceptions, the growth of ideas from small beginnings, and the transforming power of tradition, the resurrection will present a different aspect. No hypothesis like that of Schleiermacher can be accepted. A temporary suspension

of animation, or any expedient which denies actual death, is arbitrary assumption."

This passage has an ambiguity. Read the first part, and we should suppose that a way in which the subject *must* be looked at is the way in which the writer *does* look at it. But as the opposite party reject growth from small beginnings, and transformation by tradition, we think it possible it may be meant that the other side accepts them, which is not to be reconciled with their taking the plain and literal sense. This, we admit, shows nothing: does it hide something?

We now make a few remarks on the character of the criticism by which the German mind creates and determines objections. We find accumulations, by the page and the volume, of arguments which are good only against a physical theory. Such a theory is meant for a *saver*—as they used to say—of all phenomena: it must produce them all as necessary consequences. Every book, every chapter, every verse, must be capable of *explanation*—or out it goes. Chapter xvi. of the Epistle to the Romans is spurious. It contains a list of persons who are to be saluted in Paul's name. "It is true that there was considerable intercourse between the metropolis and the provinces, and that he had known several of the individuals in Asia Minor; but these circumstances are insufficient to account for the long list of those saluted by name, a list which shows obvious desire on the part of the writer to bring the apostle into close friendship with many of the persons named, and to enumerate their meritorious services to him." That the apostle may have had more acquaintances than the critic knew of, is an explanation which we think worthy of attention as "historically probable."

Paul made repeated journeys to Jerusalem: some are "satisfactorily explained," others not. This is against the Acts of the Apostles. Could Paul have had more occasion to go to Jerusalem than the critic knew of? The critic thinks not. But though it is unlawful for an apostle to have acquaintances, or to make journeys, which a critic shall not be able to verify, still more is it prohibited to allude to any known circumstances. "Apocryphal authors, who personate another, generally take occasion to throw in characteristic personal traits of him in whose name they write." So as the Second Epistle of Peter represents the author to have been present at the Transfiguration, we know what to think of that writing.

There are two classes of circumstances which, being connected with the reputed author of a book, cannot be mentioned without suspicion of "unauthenticity": first, those which are not known to the critic; secondly, those which are. The first want explanation; the second are suspiciously capable of it. As to facts, they did not happen unless we can now see that they were "wanted." The miracle which occurred while Paul and Silas were in prison was "uncalled for," because the magistrates released the pair in the morning. By whom was it uncalled for? By the critic. It would be sufficient answer to ask how the critic could call for a miracle 1,800 years before he was born. The particulars of this miracle cannot be "historical." How could an earthquake have shaken the fetters off all the prisoners? May we not as well ask how the multiplication of the loaves could bring about the multiplication of the fishes? The answer would be that the two phenomena are not cause and effect, but concurrent parts of one miraculous event. It is a very common feature of the methods before us to comment upon a narrative taken as miraculous, and while admitting, by hypothesis at least, the miraculous nature of one part, to

bring the difficulty of natural explanation against the other. We are much reminded of the remark of the Devonshire farmer after the sermon:—"I go with parson in every point but one: I cannot believe that about being burned in fire and brimstone to all eternity; I don't think any constitution could stand it."

The community of goods described in the Acts is "ideal." And why? "A small part of the people only could have done so. The author gives an enthusiastic view of these early Christians, some of whom may probably have acted as is described, under the influence of fanatical notions about the immediate establishment of the divine kingdom on earth." Are we not right in saying that the critic of the New Testament behaves in a manner which would not be tolerated in any other history?

When wanted, the commission of forgery is based upon a wholesale hypothesis:—

"Early Christian writers often wrote in the name of others, with good motives. To brand them as forgers is to do them injustice. It was not a profane and daring imposture for one to personate an apostle and compose a letter in his name. Far from it. To do so was considered right and proper. The thing was common; so that contemporaries could not brand as infamous what they approved of. While, therefore, we admit that there was no probable motive for a forgery, neither personal ambition nor ecclesiastical claims, the author had a motive for writing the letter which satisfied his own mind—one that was approved by fellow Christians of his time. By personating an apostle he hoped to give currency to his [the forger's] exhortations, and make them productive of beneficial results. The means were thought harmless; the end desirable. If these remarks be just, they neutralize the arguments founded on forgers being careful not to overthrow their own fabrics by falling into inconsistencies. The fact that they were not scrupulously solicitous about preserving their assumed identity shows an unconsciousness of wrong-doing in the matter, and the knowledge of an uncritical credulity in the minds of professing Christians generally."

Here is a large amount of positive historical assertion about habits, principles, practices, and motives. Where the proof of it is to be found we do not know; and no reference is given. Granting it true, we are to believe that the early Christians, when they came into the light of the purest system of morality which had ever been given, and which, it is admitted, came in some sense or other direct from God himself, began to fall into practices which can only not be described as rascally frauds because they had lost the knowledge of right and wrong which was common to the mass of the heathen world. Converts are often satirized as persons who have put off the old religion and forgotten to take up the new one: something of this sort must have happened to the early Christians, if they deserve the character now given of them. Observe, to forge a book in another's name was not the unsanctioned act of a few misguided and impulsive enthusiasts: "to do so was considered right and proper." If this be true, *actum est de fide* in nineteen reflecting minds out of twenty. For it will be found difficult to believe in the facts stated by persons living in a community which considered pious fraud as right and proper, and who used forged names to deceive a sect of admitted credulity. If German criticism employ this principle no further than to unhook the books from their authors, that full play may be given to the right of rejection, it is of especial grace and favour. The process might be carried to the utter annihilation of all Christian record: and the existence of Jesus might be left wholly dependent upon a passage in Tacitus.

When a sect is determined to have all its own way, it must have a universal missile; so

the priest fires off *infidel*, the inquirer into Nature *unphilosophical*, the Biblical critic *unhistorical*. As far as we can make out, this last word means *improbable*. The proper use of this word—and with some misgiving we can admit that it is intended in the proper sense—is *improbable* as compared with what is to be substituted for it, if it be rejected. The great maxim is, that history is to be probable: the answer is that history always has been a mixture of the probable and improbable. Grant the maxim, and Whately's doubts on the existence of Napoleon Bonaparte are quite conclusive against the whole story. A narrative made up of events which all take the more probable turn would be an historical monster, resembling Frankenstein's man, whose every limb and feature were formed on the most approved model, and who was the ugliest dog that ever lived. There is not a book in existence which might not be taken from its author, if all that author's sayings are to be such as he would probably say. And if the Gospels had been found to fulfil this condition, criticism would have chastised them with scorpions instead of with whips. How can we believe a narrative in which all the circumstances are so *pat*? Do you not see that everything tumbles in just as we should think most likely? It resembles nothing but the *métaphysico-théologo-cosmolo-nigologie* of Dr. Pangloss—"Remarquez bien que les nez ont été faits pour porter des lunettes, aussi avons nous des lunettes; les pierres ont été formées pour être taillées et pour en faire des châteaux; aussi monseigneur a un très beau château," &c. In this case the argument would have had great force: a collection of events which happened just as they *ought* to have happened would have resembled nothing else that ever *did* happen.

All the objections of criticism are good *prima facie* matters of inquiry; and it is essential that they should be brought before the minds of those who have been educated in bibliolatry. The question will never be set at rest until wide and general attention has been given to the discussion: but those who feel influenced by the names and by the learning—and by the acuteness—of those who criticize should remember that, as Newton said, action and reaction are equal and contrary, as are also neglect and exaggeration. The mind was tied down in slavish adherence to rules of interpretation which were to have equal force with the text on which they were to be used: there was a revolt, and the emancipated rebels cannot, for awhile, abide any restraint at all. All an intelligent reader has to do is to look attentively at all the comparisons which are made, and to cut down the force of the inferences according to the dictates of common sense. He must not be frightened because "philosophy" and "history" condemn him: these are but abstract terms which, as used, mean no more than that the user of them wants a specious way of placing his own prepossessions on the seat of judgment. To those who can read in this spirit the work before us will be a perfect kaleidoscope of interesting juxtapositions. Those who cannot may rest assured that, do what they will, either the priest or the philosopher will have them, and it does not greatly matter which. A person who is to judge this matter like an honest jurymen looking for a verdict, must not be a critic trying a theory; he must make up his mind to "violate the principles of interpretation which philosophy commends." He must, as the judge advises the jurymen, apply the methods which guide him in the common affairs of life. If commercial men were to take to "criticism" in the management of business, New York or

the Bankruptcy Court would be the trader's last alternative.

Before parting with Dr. Davidson, whom we hope to see reprinted again and again, we notice that the indefiniteness of expression which we find as to his own religious opinions is not peculiar to that subject; it runs through many of his conclusions. We found it necessary to begin by making a table of the probable dates which he assigns to the different books: and we found it exceedingly difficult to pick them out; and when we got them, we often found it impossible to satisfy ourselves roughly as to the degree of assurance with which they were maintained. These volumes sorely want, and richly deserve, a tabulated statement of conclusions, as to date, authorship, authenticity, purpose, &c. How are we, with any satisfaction, to read the discussion on the "fourth gospel" when we do not know the date and authorship which the critic gives to the Revelations? We ought to be able to turn to a page or pages in which every conclusion is collected. It is one of the merits of this book that the inferences are not given with that certainty which any one might suppose was to follow from the asserted strength of the premises. This means that as the author verged towards his conclusions, he had a lurking doubt as to the right of many of the premises to the force which he had allotted. A good table of results, all under his own eye at once, would perhaps have pointed this out to himself, and led to some diminution of the positiveness with which many facts are stated and many inferences drawn.

A Sister's Story. By Mrs. Augustus Craven. Translated from the French by Emily Bowles. 3 vols. (Bentley.)

READERS wishing to see the working of the Roman Catholic religion in its best form may read this "sister's story." It will be worth to them volumes of controversy; for they will see clearly brought out where the Roman Catholic faith is good and strong as a rule of life, and where it tends to the evils and dangers which have induced good men and women to protest against it. The full beauty and fascination of the Roman Catholic form of faith are set forth in the most attractive manner; but the want of all freedom of thought, of all personal right, is absent. The atmosphere of the book is oppressive; there is no freshness, no healthy vigorous life, either physical or moral, in the work. The nothingness of life is the theme; the shadow of the tomb is over everything, and the one use of life which is inculcated is to prepare to die. Each individual is to be entirely occupied with preparation for another world; all human ties are to be renounced in proportion as a person wishes to attain a higher stage of holiness. Those who join the "Society of Jesus" are said to give all to Heaven, and those who enter a religious life are set far higher than those who live in the world, marry happily and bring up a family. The glad animal spirits, which make existence an enjoyment, are treated with a mournful toleration. The letters and diaries which seem to be delivered up to the discretion of the reader reveal a constant introspection—doubts of what is right or wrong, anxiety as to faults of omission and commission. Even when the individuals are happy and all things go well, it is not healthy happiness—only

that unrest which men miscall delight.

Excellent and charming as the whole of the La Ferronnays family were, their virtues in the work before us seem like the flowers planted on a grave, rather than the healthy growth of sunshine and fresh air. The conclusion which forces

itself on the unbiassed reader, as set forth by the "sister's story," is, that if it is the chief duty of man to be constantly making preparation for death, the real work of this world in which man has been placed "to dress it and to keep it," must be left in the hands of those who direct and govern the consciences of their flock; obedience for the congregation, government for the priest, happiness and well-being to the world, *only* in proportion as this balance is preserved. In the exact proportion in which people are devout and try to save their souls, are they trained to leave the world and the things of the world—not the mere frivolous amusements, but the work of it—to their spiritual directors, and to give to them the control of all that ought to be done!

'A Sister's Story' is charmingly written, and excellently translated by Miss Bowles. The reader will have difficulty in believing that he had not the original before him. It is full of fascinating revelations of family life; all the personages are very high people, and the reader is always in good society,—a society distinguished for virtue as well as for rank. The princes and princesses and high nobility mostly belong to the old Bourbon class, but there are also names which carry interest to the reader, of whatever persuasion he may be in religion or politics. Montalembert is a family friend, and his letters and the mention of him as a young man are delightful. M. Dupanloup, the Abbé Gerbert, Père de Ravignan, Gioberti, and many others, appear in the pages. We must tell our readers something of the story.

The Count de La Ferronnays, the father, married the sister of the Duke de Blacas. He was appointed ambassador to the Court of St. Petersburg, in 1819. They had eleven children, but four died, the others survived. Albert, the eldest son, is the hero of the book. Handsome, nervous, melancholy, sensitive, he has a passionate religious enthusiasm and a morbid power of self-torment. His great charm lies in the delicate purity of his character, as revealed in his diaries and letters. An unhealthy habit of introspection may have been in some measure the result of the disease, the seeds of which were even at the commencement of the story ready to show themselves. The Count de La Ferronnays, being obliged to go to Italy for his health, was accredited Ambassador from France to Rome, and there the whole family seem to have been leading a pleasant existence, when the Revolution of 1830 occurred, with its "three glorious days," and swept away the old Bourbon dynasty and all who clung to it. The Count sent in his resignation; his public career closed for ever; and with it all the prospects of his sons in public life were at an end. His fortune was much circumscribed; a Bourbonite to the backbone, neither he nor they found any work to do under the new order of things.

The family took this reverse lightly, and cheerfully, like thorough-bred gentlefolks as they were; continued to lead a pleasant life and to see society much as usual. The reader at the end of twenty pages finds himself in the midst of a romance told by the heroine, with the love-letters and private diaries as minute as Richardson himself could have made them.

Near the family of the La Ferronnays lived a beautiful widow and her daughter; the widow was the Countess d'Alopus, whose husband had been Russian Minister at Berlin, and her daughter Alexandrine was god-daughter to the Emperor Alexander. It was the beginning of the year 1832, "when" writes Alexandrine, "on one particular Friday (sacred to the guardian angels) while I was still in deep mourning for my father at Rome, I saw Albert for the first time." Love arose almost at first sight;

with Albert the desire for Alexandrine's conversion was almost as strong as his love for her. Madame d'Alopeus was a strict Protestant, and always told her daughter that "to see her a Catholic would nail her up in her coffin;" nevertheless, she does not seem to have thrown any obstacles in the way of the intimacy. The beautiful Countess had a romance of her own on hand; Prince Paul Lapoukhyn, a rich Russian noble, with estates as big as a kingdom, came all the way from the Crimea to persuade her to marry him, and this might soften her heart and her prejudices. Opposition, however, came later. The young couple had to endure separation, and difficulties which seemed to them insuperable: they are all narrated with frank and charming simplicity. M. de Montalembert, Albert's dearest friend, was his comforter and confidant, though he was just then in the midst of his own troubles about the *Journal d'Avenir*, which he had edited in conjunction with the Abbé Lamennais, and which, though almost forgotten now, made a noise at the time. The separation of the lovers was rendered more painful by the illness of Albert,—the beginning of that disease of the lungs of which he afterwards died. However, Madame d'Alopeus, now become the Princess Lapoukhyn, at last gave her full consent, and in April, 1834, Albert and Alexandrine were married. They had ten days of unclouded happiness; then Albert broke a blood-vessel, and from that day the disease assumed a more definite form. For two years they wandered about in search of health, and there are pleasant records of their journeys. Albert lived to reach Paris, and there, in June, 1838, he died. Beside his deathbed his wife declared herself a Catholic, and when he received his last communion, she received her first with him. After his death Alexandrine lived partly with her mother, and partly with the different members of the La Ferronnays family; but every day brought her nearer to that life of perfect self-surrender and self-sacrifice which the Roman Catholic Church considers perfection. She survived until 1848, when she died of general exhaustion brought on by over-fatigue and the want of proper food and clothing. We are told that she had "a passionate love of poverty," and "a desire to suffer." Once, a lady in the chapel of the convent where she lived heard her cough, and, not knowing who she was, spoke of her to one of the sisters, and said she would be happy to provide her with fresh milk daily, and was much confused when she found that the "poor lady" was Madame Albert de La Ferronnays. Another time a sister of charity, after looking at her, begged she would give her money to provide a poor woman with shoes who was in great need of them. Alexandrine instantly produced her purse, and the sister returned, laughing, with a pair of new shoes in her hand; it was for Alexandrine herself she had begged!

Interwoven with the story of Alexandrine are accounts of the different members of the family of La Ferronnays, who drop one after another into their graves. The story of their lives and deaths is always touching and beautiful; the letters and diaries abound in exquisite thoughts and tender religious feeling. The family home at the Château de Boury is the sanctuary of domestic virtue, sanctified by religion and beautified by patient submission to the will of Almighty God; the place is made sacred by the graves of the household which lie in the cemetery beyond. Yet the reader rises from the perusal of this work depressed and saddened, instead of being nerved and braced up to encounter life with "fortitude and patient cheer." The nothingness of life, the fleeting nature of all earthly ties, are the theme of the book. Life seems to be valuable only as it may be thrown away in works of

ascetic renunciation; human relationships are permitted, but it is the renunciation of them which is held up to admiration.

Ludus Patronymicus; or, the Etymology of Curious Surnames. By Richard Stephen Charnock, Ph.D. (Trübner & Co.)

This book is amusing. The preface informs us that Dr. Charnock submitted the Registrar-General's list of peculiar surnames to his friend *Archid Kooze*, who thereupon wrote his own biography in surnames, with some help from Bowditch on American names. We give an extract: all the words which are not in Italics are surnames:—

"I was born in Summersett hon a Monday in July, *Hat an early hour of the morning, howlong back I forgett . . .* I had ten cousins, many uncles, and lots of quaintances. *My daddy was a jolly fellow, was fond of his friend and bottle and got mellow; and, twice making his last will and test, dyde worth a plum. My father was a Jew, one brother a Morman; the rest ether Turks hor Pagans, and ure humble servant a Christian. My elder brother was a tidy pecker, and (honour bright!) didnt drink water, I can tell you. . . . My wife his a darling, such a duck of a spouse, butt hon my soul, how much does not the slybody cost mee for Herr wardrobe! I ve to pay for beads, ribbons, robes, tapes, tiffany, cotton, silks, cashmeres. By the Dickens! Hat Christmas Hime prest like a lemon for bonnet, gown, shawl, scarf, sash, spencer, cape, plume, and feathers; and every winter for a muff, tippet, and furs, and a cloak with a hood; and now and then for pearls, rubies, emeralds, and diamonds . . .*"

This talking by surnames reminds us of Swift and his friends, and their talking English in Latin words; as in "Is his honor sic; præ lætus felis puls," &c. This is to be rendered from Latin in English: as to be rendered from English into Latin take, I may go forty miles in a duck's belly, and see high trees at Hackney. Some little knowledge of surnames, and of the Christian names which go with them, may be useful on occasion. We knew a lad who was terribly annoyed by a very unusual sponsorial, but who has probably long ago learnt that, in connexion with the patronymic which followed, it was evidence of his belonging to a family which has contributed great names to our history. And—more than fifty years ago, so we may tell the story—a young lady called on an old schoolfellow, and announced herself married. Congratulations, and what is your name now? Great hesitation; at last with It's not half so bad when it's written, the name was sounded as *poking horn*. Those who know the West will spell it back into a very good name, which no doubt the bride knew it to be; but she could not expect all her friends to take it from an heraldic and antiquarian point of view.

We have here plenty of odd surnames, and many conjectures as to their sources. Of these a considerable number are safe enough; but of others we have strong doubts. When we saw "Spendlove, see Law," we thought to ourselves that the reference would be more plausible from "Spendmoney." But it is all right; *law*, corruption of *hlaw*, a hill, is probably seen in Low, Wardlaw, Whitlow; and in Dearlove, Freelove, &c. We should rather like to know how *Expense* is a corruption of *Spence*. The change of Wood-er into Goodbehere is possible, but staggering. How is it known that *Goose* is *gûs*, a wood, when the Danish *gasse*, a gander, is of as good a look for the purpose? and, granting *Goose*, what makes it clear that so slight a corruption as *Goosey* must be from the Berkshire hamlet of that name. There runs through the work a strong disposition to prefer a *place* to any other

derivation: but sometimes the place takes name from a person.

We will mention one case in which the author misses a very common word. In that well-known locality which

Like an eagle's nest, hangs o'er the crest, not of purple Apennine, but of Greenwich Park, lives the Astronomer Royal, Mr. Airy. The author says the family of Airy derives the name from an elevated dwelling among the mountains called an *eyrie*, which is also a place for training hawks. How came the common word *eyry*, which is in all the dictionaries as the nest of a bird of prey, to be passed over? It is properly an *eagle's* nest: and the author has the Norse word *ari*, an eagle, with which it seems to be connected. He also gives *Harrie*, and *Harold*, as possible sources; which we look on as very doubtful.

For all this, and about five objections to a page, the work will amuse and instruct. Mr. Snooks will be comforted to hear that he was once called *Sevenoaks* and *Se'noaks*. The family of Sevenoke was good, and one of the name was Lord Mayor long ago.

NEW NOVELS.

Meg. By Mrs. Eiloart. 3 vols. (Hurst & Blackett.)

'Meg' is a pathetic story, and is in many respects a clever one, but it does not keep the promise of the first few chapters. The book is weak. Mrs. Eiloart does not work out her subject, nor fairly grasp its difficulties. She puts the dark misery of the lowest classes in contrast with the easy-going life of those who have no need to take thought for the morrow's meals, and whose warm lodgings and comfortable bed are assured to them. She wishes to show how little these people know of the depths of wretchedness around them, and she spends much of her space in exhibiting well-to-do people, either as shrinking from all contact with misery or attempting to lessen the amount of vice and ignorance. The only relief to the sombreness of the story arises from the absurdity of the Ladies Committees, the "sisterhoods" (which discuss their costume instead of their work), and other charitable machinery. All this is dwelt upon with some humour and a great deal of sarcasm; but the writer takes little note of the charity which in real life is trying to make head against the misery that abounds. The great fault of her story is the absence of reality. The characters are not made of flesh and blood; they are conventional figures, made of "composition," as doll-makers call it. Meg, who ought to be the most distinctly drawn character in the book, is the most vague. She is a sort of Fleur de Marie in 'The Mysteries of Paris,' only that Meg is endowed with beauty and fine qualities on a larger scale. She is represented as a grand, noble creature of the very highest type of beauty, with no instincts but what are good; full of latent genius for art and poetry, but with a nobleness which guards her from all affinity with her base and bad environments. Meg is a denizen of Swamp Town, a dreadful locality in the East of London, where one might as soon expect to find a tropical forest as look for a woman of the type of Meg! Meg's speciality, after her magnificent beauty and artistic tastes, is her wonderful truth. There is not a shadow of anything false, or even affected, about her; profoundly ignorant and entirely uninstructed, she has a spirit that can only be "touched by fine issues." The daughter of a coarse and drunken mother, no one having ever taught her the difference between right and wrong,—indeed she does not know that there is a right and wrong,—she has lived up to all her duties

by the sheer instinct of "natural selection"; she has kept her dwelling clean and comfortable, and with an attempt at adornment; she has loved her child, and she has loved the father of her child—Joe. But "Joe" is not her husband, because, as Mrs. Eiloart explains, "the wedding-ring and the priest's blessing were not considered indispensable in Swamp Town. In truth, they never thought of it, and had they done so, it is doubtful whether the elder ladies, Meg's mother as well as Joe's, would not have scouted the idea as a piece of needless extravagance, and advised the young people to spend their money in a more sensible manner." In spite of this omission, Meg had been a good partner to Joe, and Joe lies dying at the moment when the story opens. The description of his death, of the dumb awe and misery of Meg as she watches beside him, is pathetically told; his love for him, her grief at her baby's death, the inscrutable wretchedness of her own life when they are both gone, are highly wrought, and more true to nature than anything else in the story. After Joe's death, Meg takes her mother to live with her, and goes out to get her living in the streets by selling flowers and playbills. With her wonderful beauty, it might be expected that Meg would either make a fortune or come to harm; but she does neither,—she earns a very bare subsistence, and goes back to Swamp Town at night, where the people with their ignorance and vice dwell apart like the City of Destruction in Bunyan's allegory. One bitter cold day, as Meg was trying to sell her flowers in the teeth of an east wind, she attracted the notice of a lady, who is a professor of "High Art," and who keeps an academy for the instruction of young ladies in drawing from the life. Meg is engaged to attend at the studio to serve as "model" to the class. There is some humour in the description of this lady artist and her academy in Courtmain Street; but Mrs. Eiloart gives all her respectable people, with a few exceptions, very hard hearts and repulsive, cold natures; in fact, she makes the world as barren as a brick-field. Whilst serving as "model" to the young ladies, Meg receives her first cultivation. The sight of a cast of Bailey's 'Eve' is represented as awakening the soul within her. It "calls up a look," which when transferred by one of the girls to her picture, has a great effect on Meg's after life, for the portrait is seen by a Mr. Ensdel, a fine gentleman amateur artist. He takes lodgings in the house of the lady of the Academy, rents her studio, and engages Meg to sit to him as a model for Rebecca, in a large picture he is painting from 'Ivanhoe.' But Meg looks dull, and he cannot rouse the "look" which had so transfigured her, until he one day relates to her the story of Rebecca, and she is roused to enthusiasm by its generosity. Mr. Ensdel continues the "developing process," as he calls it, by reading portions of Shakespeare and Tennyson to her. Meg's intellect is thoroughly awakened, and she learns to read and write from a fellow-lodger who has once been a gentleman. Meg's mother falls ill, and Meg devotes herself to wait upon her. Mr. Ensdel goes to visit Meg and assists her with money, and even takes her flowers and sits by her mother's bedside to cheer her. During all this time there has been nothing in the least questionable in their relationship to each other. Mr. Ensdel has no definite intention about Meg. But after her mother's death, he thinks it would be pleasant to keep Meg always about him, though he is not in love with her. She is not in love with him either; but he has been kind to her, and she is now alone in the world; and so she becomes his mistress. He takes

a pretty house in Kentish Town, which he furnishes with comfort and elegance; he installs her into it as her home, and purposes in his own mind to provide for her liberally, so that she shall never come to poverty again; but it never occurs to him to marry her; nor does Meg think wedlock more necessary now than she did in the case of Joe. The difference between the two cases is, that she loved Joe, and she cares little for Mr. Ensdel; but she greatly enjoys the comforts of her new surroundings, and she is grateful to Mr. Ensdel for providing them. A babe out of Arcadia could not be more innocent or ignorant of all evil than Meg, who has graduated in the streets, and lived all her life in Swamp Town! Her intellect becomes more cultivated every day; but Mr. Ensdel does not instruct her either in religion or morality. Meg's eyes are very soon rudely opened to her position by finding that the baby next door, which she was caressing, is snatched out of her arms, and the toys she has given to the children are returned with an insolent message; and the kind-hearted girl who had painted her picture refuses to recognize her or accept her flowers. Poor Meg is very tender-hearted, and naturally hurt at these rebuffs, which she does not understand; but when she finds that in the new world to which she has been translated she is regarded as a lost and degraded woman, Meg is represented as suddenly bowed to the earth with shame and repentance: she makes up her mind to leave Mr. Ensdel and all her luxuries. She writes him a letter full of rhetoric and bitter reproaches for having taken advantage of her—encloses the keys, and then, with two sovereigns in her purse and a pillow for lacerating under her arm, she rushes out into the world. Her great desire is to go where Mr. Ensdel will never find her; also to live in the country, where she may see green fields and trees, and forget both Swamp Town and Mr. Ensdel. Her bitter indignation against this gentleman is rather unreasonable. He is neither an interesting nor an exalted character; but he had acted towards Meg as well as he knew how, and he was almost as ignorant as herself in the matter of morals. All that portion of the story relating to Meg's "awakened conscience" is foolish and feeble. Mrs. Eiloart might have made out a much more sensible case if she had not laid upon herself the necessity of making Meg into a drawing-room heroine. But Mrs. Eiloart is throughout afraid of her subject; she has little insight into human nature, or else she is not skilful in her delineations. After Meg's departure, Mr. Ensdel comes to the knowledge of something very much to her advantage, and which brings Meg into a sort of kinship to him, though whether she is legitimate or not is doubtful,—at any rate he resolves to marry her if he can only succeed in finding her.

All this time Meg has been living in the country, making lace, which pays much better than selling flowers and play-bills. She has also found a charming young heiress, who, knowing her story, has been very kind to her—buying her lace, giving her books, and trying to restore her to her own self-respect. Meg feels a romantic and grateful attachment to her. There is a link of close kindred between them, though they neither of them know it. When the father of the young heiress married, he had turned adrift the woman who was his mistress, and her child, which was also his. He had never made any inquiries as to what became of them; and now, at this late period, it comes to light that he had married her, and that, owing to an accident, the marriage is a legal one. Meg is the child of that marriage—consequently, she is the heiress, and the kind young lady, her benefactress, has no right to anything. Before,

however, the case is decided—for another person interested in the second wife's fortune brings the case into court,—Mr. Ensdel finds Meg, and offers her lawful marriage. Meg refuses him with contempt, and Mr. Ensdel takes a very shabby revenge by leaving her in ignorance of what has been discovered, and lends no aid to the inquiries that are being made for her. Of course, Meg is at last found, and informed that she is Mr. Stanton's legitimate daughter and lawful heiress. When she learns this, she is overwhelmed with grief at the thought that her benefactress would be the sufferer; she also afflicts herself with the idea of the disgrace she will be to her half-sister. She fancies that if she were to die, all difficulties would be at an end, and her sister left in her present position. Accordingly, she drowns herself! This conclusion is a mistake both in art and morals,—false in judgment, and false in taste.

Sorrow on the Sea; a Novel. By Lady Wood. 3 vols. (Tinsley Brothers.)

'Sorrow on the Sea' is a very bad novel. No such work has proceeded directly or indirectly from an Englishwoman of title since Smollett was induced by the notorious Lady Fane to insert in 'Peregrine Pickle' those 'Memoirs of a Lady of Quality' which are at the same time the record of the woman's shame and the novelist's dishonour; but which the author of 'Sorrow on the Sea' goes out of her way to commend for truthfulness and interest, in a passage which describes her as having "often been struck with the wisdom of a lady who published her history in 'Peregrine Pickle'!"

The narrative deals with the fortunes of a beautiful girl, who accepts the position of companion to an invalid lady, Mrs. Helmingham, the wife of a wealthy gentleman of Suffolk, who, in the course of the story, becomes a peer of the realm. Lord Helmingham has two sons—the elder an honest sailor, the younger a handsome reprobate,—who both fall in love with the fair Cora Noble, and woo her in different fashions and for different ends: the sailor that he may make her his wife, the younger brother that he may make her his mistress. Not many days has Cora been an inmate of Abbotsbury Hall, when she is surprised in a dark room by Rufus Helmingham, who commits upon her an assault, which is described in these words:—"Moving step by step, with the music under one arm, and the other extended to feel her way, she found herself suddenly clasped by powerful arms, and her face and neck covered with hot kisses. She dropped the book, and, screaming dismally, strove to disengage herself from the forced embrace. The man spoke not a word in answer to her entreaties for freedom, and seemed but little disturbed by her piteous cries, which he probably knew could not be heard." Having liberated herself from the ruffian's embrace, Cora returns to Mrs. Helmingham's drawing-room, whither her assailant has preceded her, after leaving on her person marks which cause Mrs. Helmingham to observe, "Why, Cora, what an extraordinary mark you have on your shoulder! Blue and red, the blood starting under the skin, and the indication of two teeth, or what resembles their impression!" Finding that he has no chance of accomplishing his purpose on Cora, and that his brother has formed a pure attachment for her, Rufus deliberately sows dissension between the lovers by persuading Edmond that he has given his heart to an utterly abandoned woman. The means by which he effects this are so revolting, and the language in which Lady Wood sets them forth is so unpleasant, that we can do full justice to neither in a page intended for family reading.

Rufus contrives to pass some hours with the innocent girl at an hotel in Ipswich, when he steals into her bedroom, rifles her of a lock of hair whilst she is asleep, and takes steps so that the servants of the tavern may deem him and her guilty of a crime of which she is incapable. His immediate object being to "sully her reputation, not her person,"—as Lady Wood delicately expresses herself,—he rouses the household so that he may be seen "coming with a very guilty-seeming face from the bedroom of his victim." The next day Edmond, on visiting this same inn, receives what he conceives to be conclusive evidence of his brother's odious intimacy with Cora, in the statement of the chamber-maid and one of Rufus's sleeve-buttons that was found in Cora's bed. When he shows Rufus the button and indignantly charges him with guilt, the latter answers, "What the devil is it to you if [we cannot quote the rest of this sentence]? She prefers being my mistress to being your wife; very kind of her, and very good taste, too, I think." At this point of the story, Rufus is only at the outset of a career of crime, in which he purloins letters, breaks open seals and private doors, decides to compass his father's death, hires an agent to murder his brother's child, and perseveres in his hope to make Cora his mistress when her marriage with his brother has made it impossible for him to become her husband. The details of these volumes are literally unfit for presentation in any language.

Only Temper: a Novel. By Mrs. C. J. Newby. 3 vols. (Newby.)

This is the best and pleasantest of Mrs. Newby's novels—and she has written some other pleasant ones. The heroine, Rose Brereton, is charming, in spite of being so near perfection that the reader can find no fault with her nor with anything she says or does, except to wish she would not be so perfect a specimen of maidenhood. She is a patient Griselda, aggravated by the man who has made her love him, and who, though seeing and doing justice to all her good qualities, tries his best to break this "perfect chrysolite," in order to find out if it will stand trial! John Moncton has no faith in the temper of women: his own brother has married a fantastic, fascinating woman, full of vanity, and gifted with the amiable hallucination that her violent temper and unreasonable fits of passion are the signs and impress of a superior nature far too lofty to be of kin to those around her. The husband of this lady adores her, believes all she tells him about her own superiority, and is worried within an inch of his sanity in the vain endeavour to make her happy and comfortable. Mr. John Moncton, his brother, having this fatal example of wrecked happiness before his eyes, has resolved that he will never allow himself to fall into love or matrimony until he has subjected the lady to an ordeal of trial for temper, which shall prove beyond all doubt of what stuff she is really made. The trial is cruel. The only excuse the reader can make is, that the terrible sister-in-law, who is fascinating in spite of her temper, and who possesses many fine qualities, has told him that all women are alike, and that the temper of Rose is exactly like her own, only she has never been subject to suffering by one she loves, and that he has only to try her to find this out! How John Moncton, who really loved Rose, could ever find in his heart to put her to the torture, in order that he might save himself from the chance of pain by proving her fortitude, is a mystery of human perverseness which we hope does not often go to such lengths. Rose behaves only too well; she says and does exactly the right thing, and contrives to be

charming at the same time, which shows that Mrs. Newby has great skill in the art of portraying female character. Both Mrs. Moncton and Rose Brereton are real human beings, and not *papier-maché* heroines. Miss Hammer-ton, the schoolmistress, is a charming sketch. Aunt Susan herself is a woman with whom the reader feels in charity, in spite of her match-making interference. The episode of Hope Brereton and her lover is pleasant to read. The whole story is marked by good sense, which gives it piquancy, and makes it at once pleasant and profitable. We can recommend 'Only Temper' as a novel to read aloud in the family circle.

The Govers of Glenarue. By David Rice. 3 vols. (Saunders, Otley & Co.)

This is one of a very ordinary class of novels, and it is equally difficult to praise or blame it. A general want of positive qualities distinguishes the book, and it becomes as hard a task to write a criticism thereon as to make a picture out of a dull uniform sky. There is a tale, neither very interesting nor well told, but sufficiently free from defects to make the novel readable; and having said that, the reviewer, unless he gives a sketch of the plot, has little else to observe. To give details of the story would be useless and fatiguing, for though there are numerous improbable incidents in it, they are not more improbable than commonplace in works of this description, and they do not arouse the slightest excitement in the reader. Chapter after chapter may be perused with very little annoyance, but with still less amusement, and the novel can be taken up and put down at any moment. The latter for choice.

The Birds of Berkshire and Buckinghamshire: a Contribution to the Natural History of the Two Counties. By Alexander W. M. Clark Kennedy, "an Eton Boy." (Simpkin, Marshall & Co.)

This Eton Boy is sixteen years of age, and, as an author, asks indulgence on the plea of youth. It may be questioned if indulgence ought to be given to any author, of any age, on any plea; for indulgence to authors would be imposition on readers; and justice must accord to this Eton Boy not indulgence but praise. His book is well done for an author of any age.

The inaccuracies of style and statement which we have noticed in reading his pages have been few and unimportant; and every page shows solicitude and industry in the pursuit of correct information. The birds are classified as residents, summer, winter, spring, autumn, and rare and accidental visitors; and the book is a contribution to the work which is likely to be among things hoped for and not seen for many years yet to come—a complete History of British Birds. Four coloured photographs, representing the long-eared owl, the hooded crow, the black tern, and the hippo in their habitats, seem to be beautiful hints, or glimpses, of what the illustrations of the coming bird-book may be. We have seen them with a degree of delight which recalls the pleasure derived from the first acquaintance we formed with the woodcuts of Bewick.

An ingenuous youth might be expected to be somewhat more credulous at sixteen than a man of sixty can be; and Mr. Kennedy, as he grows older, will see more and more the necessity of supporting every wonderful story with the most powerful proofs. From Mr. Waterton, for instance, he derives a story of a tawny owl which caught a fish. "One fine

evening, in the month of July, long before it was dark, as he was standing on the middle of the bridge at Walton Hall, and timing the owl by his watch as she brought mice into her nest, all on a sudden she dropped perpendicularly into the water. Thinking she had fallen down in an epilepsy, his first thought was to go and fetch the boat; but before he had got to the end of the bridge he saw the owl rise out of the water, with a fish in her claws, and take it to the nest." Now, this story awaits confirmation. It was the habit of Mr. Waterton's mind to imagine and believe, whilst healthy minds habitually doubt and ascertain, extraordinary things. The eyes of the owl and of the naturalist are so differently constructed that, if there was light enough for a man to see a fish in an owl's claws, there was too much light for an owl to be able to see a fish in the water. There is nothing improbable in the following story of a jackdaw; but, to obtain credence, it ought to be supported by the testimony of more than one witness:—

"A tame jackdaw, belonging to Mr. Ernest Griffin, of the Eagle Tavern, Slough, built a large nest between two beer-barrels, which were placed on a shelf over the bar of the public-house in the summer of 1864; it laid several eggs, but was unable to hatch them. This bird would wander for many miles in the neighbourhood, and being soon well known, was never shot, and always returned safely. It cared only for its master, and used to fly fiercely at any stranger who came in for a glass of beer. It had one very disagreeable trick: having searched for and found several worms and spiders, it would fly on to Mr. Griffin's shoulder, and endeavour to force them down his throat,—supposing probably that he would like them as much as itself."

The societies formed in different European capitals to conquer the art of flying have made the flight of birds a topic of the day. The Duke of Argyll and Mr. James Glaisher have made some disparaging remarks on the results of the labours of the anatomists and physiologists on the mechanism and chemistry of flight; but everything confirms the view that birds may be described as aerial steam-ships. They are made of the requisite lightness by means of hydrogen gas in bags and tubes; and the adjustments of gravity are so delicate that a full meal may make the flying-machinery of an eagle of no avail in raising him from the ground. In 1847 a golden eagle was shot by a keeper at Littlecot, the seat of Mr. Popham, near Hungerford, Berkshire. "It had glutted itself on a dead deer, and was unable to fly away upon the approach of the keeper, who fired six times before he killed it."

We part from this Eton Boy with a wish that the performance of his manhood may equal the promise of his boyhood.

Vittoria Colonna: her Life and Poems. By Mrs. Henry Roscoe. (Macmillan & Co.)

The wisdom of Peter Bell has been wrongfully laughed at. A primrose was a primrose, and only a primrose to him; but Peter may have felt more of its beauty and brightness than the learned man who might have come that way, picked the flower up, and given to it an ugly name.

All that can be written of a flower may be written within short bounds; all that may be said of it may be soon said. It is all sweetness and loveliness. It is beyond man's cunning to make the like of it. To look at it lifts the soul to God. To breathe of it refreshes the human heart. The links that bind heaven to earth are not the adamant chains of the old sons of song. They are made up of flowers, and when man lays firm yet gentle hold of

them, and understands what he holds, he is as near to heaven perhaps as he is in his prayers.

Then there are flowers and flowers, all born on the bosom of Mother Earth, alike yet unlike, in beauty, meekness, soft uses, and death. Wordsworth's Lucy was "a violet 'neath a mossy stone," being shy, shut out from the world, with a gift of sweetness for all who would take it. Vittoria Colonna was another of these flowers, rather a pure white moss rose than a violet. The heart pays homage to it, the senses tremble at it. An air laden with sweet things, felt not seen, floats around us. The flower drops, the scent is gone, death has touched every leaflet, yet we make much of what is left. If we know little more than that it was a flower, we love it for old memory's sake.

Vittoria Colonna, flower of Italian ladies, is matter fittest for a lady to handle. The task is well and lovingly done here, by one who bears a name which seems to give warrant that nothing needed shall be found lacking. Yet, after all, there is little to tell. She lived, loved, sang, prayed, and died. A Colonna by birth, we only speak of her as a Colonna, although she was for awhile the bride of a Pescara. We should as soon think of calling *Garland Flower* "Hedichgum," as calling Vittoria Colonna the *Marchioness of Pescara*. She was daughter of a prince; her mother was of the ducal Urbino; and, seventeen years after Vittoria was born, in 1490, the maiden wedded with the young lord to whom she had been betrothed when both were little children. From the first moment of the betrothal, however, she learned its meaning, and never forgot it. She thenceforth had neither eyes nor ears nor heart for any smooth and soft-tongued lover of never so lofty a house. The dwelling on this betrothal helped to make her a true child of song; and, as she was brought up amid worthy women, she lived pure as the lily, guileless, knowing no evil; and she passed over to Pescara's side with a heart brimful of love and of minstrelsy.

It is nearly all we know. One cannot guess whether she was thorough housewife or not. High-minded lady and builder of lofty rhyme, we are sure she was. There *may* have been a little too much of measure-making. When her lord was wounded and taken prisoner at the battle of Ravenna, in 1512, the grief-stricken lady wrote him "a most beautiful and touching love-letter," says Mrs. Roscoe. It began "Eccelso mio Signor"; but it was really a poem, thirty-seven stanzas in *terze rime*, ending with a strain that is like an echo from Ovid's Epistles:—

Serbo il tuo letto abbandonato e solo.

It reminds us of the cry of Penelope to Ulysses, absent—

Non ego deserto jacuisssem frigida lecto.

Vittoria afterwards hung her lyre with cypress when her brave lord fell at Pavia. The chords moaned as with a conscious grief. Not that the widowed minstrel chided Heaven. She bowed her head, wept, whispered "Thy will be done," and found some solace in song. Love of God was ever deep in her heart, deeper than ever when her husband was gone. She sang of God and godlike things, and her rapt countrymen gave her the name of "*Divia*." She was the first Italian lady who was called by so proud a name; and she won it well by the holiness of her songs. We give the same name now to women who are in nothing akin to Vittoria Colonna.

All her subsequent years were given to God and her fellows. To God, because she gave most of those years to charm or to serve her fellows. Her heart, otherwise, was in the grave with her hero, and nothing man could say ever moved its pulses again. Michael Angelo loved

her in utmost truth and honesty; brother never loved sister better. Both were poets, and, in different ways, artists too. Sneerers and tale-bearers have turned up the nose of scorn at this illustrious couple as having been busy with at least a sentimental flirtation, forgetting that Vittoria was, at their first acquaintance, eight-and-forty, and Michael between sixty and seventy. Slanderers might as well have said that Vittoria and Cardinal Pole were lovers, when they, too, were only a pair with pure hearts, pure intelligences, and pure sympathies. She had sistership with the minds that were busiest in what then must have seemed a good deal like what we call "free inquiry" now. The only difference is that many of us now are registered as right-thinking only for holding what Vittoria Colonna was censured for looking favourably upon. In Italy, this Catholic lady wrote against auricular confession. One of her sonnets ends with these lines:—

Ma con la speme accesa e dolor vero,
Aprir dentro, passando oltra la gonnna,
I falli nostri a solo a solo con Lui!

—"With newly-fired hopes and true contrition, we must, passing by the priest's frock, open up all our sins, face to face, with God."

The noble lady, of whose life and works Mrs. Roscoe has given an unpretending account, died in 1547. As she lay a-dying, old Michael Angelo stood by her bedside. As the shade of death came down upon her, the great artist stooped and kissed her hand, in humble, heartfelt, respectful love. She looked then so much a part of deathly holiness, that went as he was to gaze on things divine, in deed as well as in thought, he only looked fixedly on her cheek and brow. He had too much reverence to leave a parting kiss on either. And therewith leave we one of the sisterhood of highly-gifted women. Vittoria Colonna is of that company of whom Wordsworth said—

Blessings be with them,—and eternal praise,
Who gave us nobler loves and nobler cares,—
The Poets who, on earth, have made us heirs
Of truth and pure delight, by heavenly lays.

A SHOAL OF VERSE-WRITERS.

The past year was one prolific in books of verse, not a few of which have accumulated on our hands, and the present year bids fair to rival its predecessor. Books in all moods and measures, ambitious or the reverse, collections and garlands of fugitive pieces, so swarm upon us, that to do them justice rapidly would require a critic with as many eyes as Briareus had arms. And the effect is not stimulating.

The *Great Republic*, by Thomas Lake Harris (New York and London), Brotherhood of the New Life, is "a poem of the Sun," and its nature may be guessed by the following "argument" to Part I.:—

"The Genius of the Sun. Wakening amidst the solar nations. Contrast between this and wakening upon earth. Morning on earth and in the Sun. Faith of the world's morning. The mystery of Nature. Harmonic numbers and their power. Nature created by harmony. Omnipresence of religion and revelation. God revealed through Nature to the pure. Impurity the cause of atheism. God revealed in the Word. God's presence in Nature. The voice of Nature to the soul of man. The voice of the Word to man. Earth impregnated from elements in the Divine Humanity, and prospectively dissolving and re-organizing the isles, continents, and oceans of the globe. Man, like a ruined orb, to be re-organized by the Divine Love. The fruitions of love restored in memory. The woman-angel revealed to her beloved, in dream, in trance, in death, and immortality. The faith of love in the conjugal life of angels. Sorrows and separations. Re-union of kindred souls in heaven. The soul of woman wasted and destroyed through self-love. The natural epochs of womanhood. Woman

prospectively restored through the incarnation of our Lord, by means of open respiration, and the breath of fire."

—Of this luminary we can say nothing. Our eyes are blinded by excess of light; which does not always prevent us, however, from catching in the burning air an undertone of not always grammatical Yankee commonplace. Who are the members of the New Brotherhood? and what are their theories on the Sun as a habitable region? Is theirs a case merely for the physician—sunstroke culminating in insanity?

We experience some relief in turning to *Paul Gerhardt's Spiritual Songs*, translated by John Kelly (Strahan). We have no space to linger over the little book as it deserves, but the translations are well executed, and will be welcome in religious circles. The biographical sketch of Gerhardt is full of interest, and the generally conventional mood of the songs flashes often into the true religious ecstasy.

In a less confirmed religious mood writes Miss Dora Greenwell, whose *Poems* (Strahan) are worked by mild grace and subdued spiritual feeling. The 'Address to the Nineteenth Century' is in a stronger and higher mood than is common with this writer, but may be quoted as a favourable example of her thoughtful style:—

TO THE NINETEENTH CENTURY.

Thou Mother stern and proud,
That carest not to hear about thy knee
The singing of thy children: absently
Thou smilest on them, listening for the loud,
Quick crashing of thy chariot. What to thee
Is pastoral stop or need? thy thoughts are vowed
To tasks of might, and thou thyself wilt be
Thy Poet, finding in thy stormy tunes
Rough music, leaving on the rock thy runes
So dinted deep, no Bard hath need to tell
The triumphs of a march where chronicle
And deed are one. What carest thou for praise
Of gentle-hearted singers! Thou wilt raise
The crown to thine own brows, and calmly claim
The Empire thou hast won: as yet no Name
Is thine to conjure with, as in the days
When Giants walked on earth, a spell more clear
Is thine in thought, that makes an atmosphere
Where all things are gigantic! portents vast
Loom round thy path, where good and evil cast
Increasing shadows that the Evening near
Foreshow: as yet no Prophet doth appear
In all thy sons, and he among the rest
Most wise and honoured found, is but the Seer
That reads thy signs, interpreting the best!

Our list of religious works concludes with a little volume called *Out at Sea*, by the Rev. Charles W. Denison (Partridge & Co.). It contains a few pieces which might please Christian seamen of the mildest type; but its nautical allusions are all lubber-like, and we miss everywhere either the stormy motion of great waters or the wash of tranquil tides.

In Mr. Charles Swain's *Songs and Ballads* (Simpkin, Marshall & Co.), we find an odd misuse of a sea-term:—

Ho! breakers on the weather bow,
And hissing white the sea;
Go, loose the topsail, mariner,
And set the helm a-lee:
And set the helm a-lee, my boys,
And shift her while ye may:
Or not a living soul on board
Will view the light of day.

The effect of setting the helm "a-lee" in the above instance would be precisely to hurl the vessel on the breakers in question. One of the high merits of a song is that it can be sung, and this merit Mr. Swain's songs generally have. Here is a very favourable example:—

Darkness upon the sea,
Wildly the billow rolls;
Star of Eternity,
Shine thou upon our souls:
We from our homes are far—
Perils surround our way,
Shine thou eternal star—
Save us, we pray!
Dear is our distant land,
Home and its hopes divine;
Send thine almighty hand—
Star of Life, shine!

Thou, that canst calm the sea,
Wild as the billows rave;
Star of Eternity,
Light thou,—and save!

Mr. Charles Swain writes from Manchester; from which city we have Mr. Edwin Waugh's *Lancashire Songs* (Simpkin, Marshall & Co.). Some of these little pieces are really exquisite in their rough simplicity and vigorous dialect. They are neither deep nor tender; moving in a circle of pleasant commonplace, they delight us by frequent tones of genuine humanity. We subjoin a touching example:—

GOD BLESS THI SILVER YURE!
Jone, lad, though thi hond's
Like reavety iron to feel,
There's a very fith lond
Aw like to gripe as weel.
Thae'll never dee i'th dumps
Becose o' bein' poor,
Thae good owd king o' trumps,—
God bless thi silver yure!

Poo up to th' side o'th hob,
An' rest thi weary shanks,
An' dunnot fret thy nob
Wi' fortin' an' her pranks:
These folk at's praved an' rich
May tremble at her freawn,
They'n further far nor sich
As thee to tumble dawn.

Thae's never long for wine,
Nor dainties rich an' rare,
For sich a life as thine
Can sweeten simple fare;
Contented wi' thi meal,
Thae's wit enough to know
That daisies liven weel
Where tulips cannot grow.

An' though thi cloas are rough,
An' gettin' very owd,
They'n answer weel enough
To keep thi limbs fro' th' cowl;
A foo would pine away
I' such a suit as thine,
But, thae'r'th' stuff to may
A fustian jacket fine.

A tattered clout may lap
A very noble prize;
A king may be, by hap,
A beggar i' disguise.
When t'one has laft his feast,
An' t'other done his crust,
Then, which is which at last,—
These little piles o' dust?

An' though thy share o' life,
May seem a losin' game,
Thae's striven fith i'th strife,
An' kept a dayvent aim;
No meawse-nooks i' thi mind,
No malice i' thi breast,
Thae's still bin true an' kind
An' trusted fate wi' th' rest.

Through trouble, toil, an' wrang,
Thae's whistle' at thi wark,
An' wrestle' life so lung,
Thi limbs are gettin' stark;
But, sich a heart as thine's
A never-failin' friend;
It cheer's a man's decline,
An' keeps it sweet to th' end.

Thy banner 'll soon be furled,
An' then they'n ha' to tell,
"He travell'th' dirty world,
An' never soll't hissel!"
An' when aw come to dee,
An' death has ta'en his tow,
Aw hope to leet o' thee,—
God bless thi snowy pow!

Although the above is not in the intense mood of mightier poets of the people, it contains enough to justify Mr. Waugh's popularity in his native county.

We now come to a few miscellanies with no very marked character. *Ashton Hall, and other Poems*, by A. M. (Bennet), may be classed along with *Constance Lorn, and other Poems*, by Robert C. Caldwell (Bennet), and dismissed as an example of that mediocrity tolerated neither by men, nor gods, nor columns. *Stella, and other Poems*, by Florenz (Blackwood & Sons), is not much better. Read an edifying example:—

GOD'S LOVE.
"God is very high and great,
Holy angels round him wait,
Can he really love me?"
Listen, listen, little one,
How the great and blessed One,
God, thy Father, loves thee:—
This, at least, is surely clear;
Thou know'st, without a doubt or fear,

That thy mother loves thee:
By ten thousand joys and woes,
By ten thousand kisses close,
Thou knowest that she loves thee.
Millions of other hearts than hers,
The self-same love divinely stirs:
Take all love loved since time began,
All love in ages yet to come,
Then multiply the mighty sum
By infinity:—
So shall thou know, my little one,
How God loves thee.

Very enlightening, doubtless, to the childish intellect, but involving an arithmetical difficulty which few grown men would care to face.

Of *Somerset with the Severn Sea: a Poem*, by John Draper (Hamilton, Adams & Co.), we need only say that the verse is not poetry, and that the notes will be interesting to those acquainted with the localities described.

Melusine, and other Poems, by Edward Yardley (Longmans & Co.), contains several passages of fantastic description, and a few short pieces which run very smoothly. There is a certain kind of merit in 'The Phantom':—

THE PHANTOM.

Drawn by some hidden power I go;
I have dim consciousness of being;
No breath I draw, no feeling know,
And yet am seen and seeing.

The women faint, beholding me,
And men the sturdiest blanch like women;
I know not if my coming be
Regarded as an omen.

Nothing I know—vain is my strife
To rend the separating curtain
That shuts out memory of life—
That I *did* live is certain.

For there is cast upon my mind
The shadow of a knowledge banished,
A sense all dim and undefined
Of some existence vanished.

What so to doom me have I done?
Suffered what woes? what sins committed?
Was that unknown existence one
To be abhorred or pitied?

Oh! happy race of men whose souls
At last in peaceful death may slumber;
But not my being death controls,
Nor life my days could number.

Better still are Mr. Ollier's *Poems from the Greek Mythology* (Hotten). The miscellaneous pieces are the best, and are marked by graceful feeling and musical modulation. 'Starlight in the Garden' is the prettiest example, but it is too long to quote.

Our list of books of verse must conclude with Mr. Emerson's *May-Day, and other Poems* (Routledge & Sons). This book has remained long on our library table, because we have been unwilling to speak hastily on the merits of so peculiar a production. We can say nothing final even now, and must leave the work in the doubtful category of books which hover rather hopelessly between prose and music. Of course, it would be quite unfair to class Mr. Emerson with the mere mediocrities that we have been passing in review; but his poetic quality is at least doubtful, and where such doubt holds a thinker so true and lofty as himself should refrain from experiments. Our sympathy with his great and unique position as a *referee* of the American people, and as a prose writer of real insight and profound eloquence, is apt to bias our judgment in favour of these poems; and, moreover, we find in this little volume a strange sensitiveness to light and colour, and a very fascinating strain of mystic thought, while detecting everywhere, on the other hand, both slovenliness and indelicacy of workmanship, as well as painful efforts to suggest depth by obscurity. What is this but doggerel?—

And this, at least I dare affirm,
Since genius too has bound and term,
There is no bard in all the choir,
Not Homer's self, the poet sire,
Wise Milton's odes of pensive pleasure,
Or Shakespeare, whom no mind can measure,
Nor Collins' verse of tender pain,
Nor Byron's clarion of disdain,
Scott, the delight of generous boys,
Or Wordsworth, Pan's recording voice,—&c.

There the attempts at critical quintessence are very poor; and, at least in the last instance, quite foolish and false. The finest thing in the book is the 'Boston Hymn,' a portion of which we subjoin:—

I break your bonds and masterships,
And I unchain the slave:
Free be his heart and hand henceforth
As wind and wandering wave.

I cause from every creature
His proper good to flow;
As much as he is and doeth,
So much he shall bestow.

But laying hands on another
To coin his labour and sweat,
He goes in pawn to his victim
For eternal years in debt.

To-day unbind the captive,
So only are ye unbound;
Lift up a people from the dust,
Trump of their rescue, sound!

Pay ransom to the owner,
And fill the bag to the brim.
Who is the owner? The slave is owner,
And ever was. Pay him.

O North! give him beauty for rage,
And honour, O South! for his shame:
Nevada! coin thy golden graces
With Freedom's image and name.

Up! and the dusky race
That sat in darkness long,—
Be swift their feet as antelopes,
And as behemoth strong.

Come, East and West and North,
By races, as snow-flakes,
And carry my purpose forth,
Which neither halts nor shakes.

My will fulfilled shall be,
For, in daylight or in dark,
My thunderbolt has eyes to see
His way home to the mark.

On the whole, we fear Mr. Emerson trifles with his great powers when he continues these experiments in verse. In the common, unfettered language of men, he speaks with the wisdom of a sage, and with as much clearness as is consistent with thoughts so subtle. When he steps forward to sing, he seems to shut his eyes and attempts to reach, by falsettos, tones quite beyond the compass of his natural voice.

OUR LIBRARY TABLE.

A School Manual of Health: being an Introduction to the Elementary Principles of Physiology. By Edwin Lankester, M.D. (Groombridge & Sons.)

WRITING for schoolboys, Dr. Lankester has been careful to consult their tastes. There are passages in his useful little work which will make it popular, and the instructor will probably be hailed by a name which is new to people of his class, that of a "regular brick." Boys will be able to point to his *dictum*, that "all exercise is attended with pleasurable feelings, and those who take most exercise in the open air will live the longest," when they are told that they ought to take an interest in the classics, and that education is meant to prepare them for life. However, if the lessons of other masters are likely to suffer from the principles inculcated by Dr. Lankester, we are afraid any course of physiology followed from his book would be sadly interrupted. Let us imagine passages being read aloud on a summer afternoon. "At the time that children are at school," the lecturer begins, "care should be taken that during the hours they are out of school, regular exercise should be taken. (He need not have called us 'children,' but still that's sensible enough.) Various games and amusements are recommended for this purpose. (Hear, hear!) The playing of games, such as football and cricket, are all to be recommended as exercising a large number of muscles. (I vote we adjourn at once to the playground; we can have the rest of the lesson another time.) Rowing in a boat is especially to be recommended, as it actively exercises—(Eccent omnes to the river!)" Other parts of the book would not give rise to such uncontrollable excitement, and might be safely employed for purposes of instruction. Still we think many passages would hardly come up to the school-boy standard of gravity. A smile might probably be raised by the statement that all food containing starch should be thoroughly well insalivated before

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being swallowed. "Have you not done yet at that table?" Mr. Squeers might ask.—"No, Sir; Dr. Lankester said we were to insalivate our pudding."—"But you've been at it half the day."—"Please, Sir, he says in another place that time should be given to the taking of food, and meals should be taken sitting, and at least half an hour should be given to each meal." What would Mr. Squeers say to this? What would be his judgment on the three meals necessary for digestion? Supposing Smike pleaded for eight hours' sleep, on the ground that though many have been able to do with less they have died early? His teacher would probably read him the following passage, and make his own striking comments upon it: "There is a curious connexion between certain mental states and the lachrymal gland, so that when persons are unhappy or disappointed or angry, it pours out a large quantity of liquid, which drops down their cheeks and they cry. One of these mental states can be produced by an application of a cane to a lower region of the body. I will proceed to verify this assertion." But Mr. Squeers is a being of the past, and Dr. Lankester is not likely to be made a means for the infliction of senseless punishment. Boys will find his book a clear and excellent manual, and masters will do well to introduce it for pleasure as well as profit.

The Shady Side and the Sunny Side: Two New England Stories. By Country Ministers' Wives. (Low & Co.)

THESE two New England stories, although one of them is called 'The Sunny Side,' will excite thankfulness in the hearts of all readers that they are neither New England ministers nor their wives. If the congregations are specimens of the congregations at whose mercy educated gentlemen are placed when they have the misfortune to be the pastors of New England churches, we should say it was a good plea for Church endowments, and that the voluntary system was a mean attempt to get much work for very little pay. The first story of the Shady Side of a New England minister's life is more painful and depressing than the records of the Governesses' Charity, or the stories of starvation that occur with painful frequency in the newspapers. The minister's progress through the whole story is one of Christian preaching and active parochial duty on one side, and coarse, vulgar treatment on the other; insufficient pay, given grudgingly; mean gossip and unkind remarks; a slow process of starvation, ending in the death of the minister; the struggles of his wife to support herself and the children, ending in her death from sheer exhaustion, and the children left to the care of Providence. The Sunny Side details much the same experiences, only that the end is pleasanter. The children do well and help their parents, who have, thanks to them, a comfortable old age. Both stories tend to the same moral, that clergymen ought not to be entirely dependent on their deacons and congregations, but ought to have a settled provision; and that a fund for insuring their lives ought to be established, so that their old age need not be destitute. The stories are both well written, and, as sketches of life and character, they are interesting.

Reminiscences of Cheltenham College. By an Old Cheltonian. (Bemrose & Sons.)

PARENTS who are looking out for a school where they may put their boys, will find a simple matter-of-fact description of Cheltenham in this book. We cannot recommend it on any other grounds, or to any other class of readers. It is nothing more than a guide-book to a large school, and no one ever reads guide-books without some practical object. But, as we should blame Mr. Murray if he called his Handbook to Switzerland, 'Reminiscences of the Alps by an Old Climber,' so we have a right to complain of the old Cheltonian for trying to catch general readers by a title suggestive of school-boy life, and giving them scholastic information.

William Tell: a Play by Schiller—[Wilhelm Tell, &c.] Annotated by E. A. Oppen. (Longmans & Co.)

THIS is one of a series of German classics carefully edited from the latest German editions, and furnished with excellent notes, well suited for English learners, especially those who have some know-

ledge of Latin. The introduction gives a clear account of the circumstances on which the play is founded, and nothing is omitted which an intelligent student would be likely to require.

We have on our table *A Review of the Doctrine of the Eucharist; with Four Charges to the Clergy of Middlesex connected with the same Subject*, by Daniel Waterland, D.D., with a Preface by the Lord Bishop of Lincoln (Oxford, Clarendon Press).—*The Credentials of Conscience: a Few Reasons for the Popularity of 'Ecce Homo,' and a Few Words about Christianity* (Longmans).—*Faith and Works*, by the Rev. B. A. O'Connor, B.A. (Saunders & Otley).—*Story of the Kings of Judah and Israel*, written for children, by A. O. B. (Edinburgh, Nimmo).—*From Seventeen to Thirty: the Town Life of a Youth from the Country, its Trials, Temptations, and Advantages; Lessons from the History of Joseph*, by T. Binney (Nisbet).—*Frank Henly; or, Honest Industry will Conquer*, by the Hon. Thomas McCombie (Low).—*The Sunbeam's Story; or, Sketches from Beetle Life*, by Mona B. Bickerstaffe (Edinburgh, Johnstone & Hunter).—*The Sixpenny Geography*, edited by J. S. Laurie (Marshall & Laurie). Also New Editions of *The Science and Practice of Medicine*, by William Aitken, M.D. Edin.; two Volumes, with Plate, Map, and Woodcuts (Griffin).—*A Memoir of the Services of Lieutenant-General Sir Samuel Ford Whittingham, K.C.B.*, derived chiefly from his own Letters and from those of his Distinguished Contemporaries, edited by Major-General Ferdinand Whittingham, C.B. (Longmans).—*Memoirs of Early Italian Painters, and of the Progress of Painting in Italy,—Cimabue to Bassano*, by Mrs. Jameson (Murray).—*The Child's Latin Primer, or First Latin Lessons, with Questions and Exercises*, by Benjamin Hall Kennedy, D.D. (Longmans). Also the following Pamphlets:—*The Form of Admitting Readers to their Office, according to the Use of the Diocese of Oxford* (Parker).—*The Divided House: a Sermon, preached at St. Matthias's, Stoke Newington, on the Third Sunday in Lent, 1868*, by the Rev. C. R. Tollemache, M.A. (Parker).—*Government and the Telegraphs; Statement of the Case of the Electric and International Telegraph Company against the Government Bill for acquiring the Telegraphs* (Effingham Wilson).—*The Railway Dilemma, respectfully addressed to Railway Proprietors, by John Laing* (Longmans).—*Intercolonial Trade, our only Safeguard against Disunion*, by R. G. Haliburton, M.A. (Ottawa, Desbarats).—*India: a Review of England's Financial Relations therewith*, by Robert Knight (Johnson).—*The Controversy on Free Banking; being a few Observations on an Article in Fraser's Magazine*, January, 1868, by N. A. Nicholson, M.A. (Trübner).—*a Record of the Volunteer Cavalry of Derbyshire, from the First Formation of that Force, in the Year 1794, till the Amalgamation of the Independent Troops into a Corps on the 1st of April, 1864*, by Charles R. Colville (Bemrose & Sons.)

LIST OF NEW BOOKS.

Abyssinian War from an Abyssinian Point of View, 12mo. 1/ bds. Ashworth's Salmon Fisheries of England, 1868, 12mo. 2/ cl. Bamber on Tea, cr. 8vo. 1/ swd. Barren Honour, by Author of 'Guy Livingstone', 12mo. 2/ bds. Bittton's Standard Reader, Book 5, 12mo. 1/3 cl. Braddon's Aurora Floyd, Parlor Edit. cr. 8vo. 3/6 cl. Braddon's Lady Audley's Secret, Parlor Edit. cr. 8vo. 3/6 cl. Brooks's Gordian Knot, 12mo. 3/6 swd. Chambers's Encyclopedia, Vol. 1, to X., roy. 8vo. 42. 10s. cl. Clarke's Letter to a Preacher on his entering the Ministry, fr. 2/ Conscience—Reasons for Popularity of 'Ecce Homo', cr. 8vo. 7/6 cl. Cornwall's Present Crisis and Future of the Church, cr. 8vo. 5/6 cl. Doby's Church Vestments, their Origin, &c. cr. 4to. 2/1 cl. Egerton's Countess's Cross, 3 vols. cr. 8vo. 31/1 cl. Gilbert's Dr. Austin's Guests, cr. 8vo. 6/ cl. Hale on Propelling Vessels by Steam Power, 8vo. 3/1 cl. Head Centre, or the Life of a Fenian Informer, cr. 8vo. 1/ swd. Holmes's Guardian Angel, 12mo. 2/ bds. Holy Bible, with Notes, &c. by Wordsworth, Vol. 4, Part 3, 12/ cl. Hooker's English Revolution, cr. 8vo. 6/ cl. Jervis's Ireland under British Rule, 8vo. 12/ cl. Jordan on the Action of Vis Inertia in the Ocean, 8vo. 14/ cl. Lambert's Knave of Clubs, a Novel, 2 vols. cr. 8vo. 2/1 cl. Lavallée's Physical, Historical and Military Geography, cr. 8vo. 10/ Linda Tresselt, by Author of 'Nina Balakita', 3 vols. 12mo. 12/ cl. McCulloch's Circumstances which determine the Rate of Wages, 1/ Northcote's Celebrated Sanctuaries of the Madonna, cr. 8vo. 6/6 cl. Ouseley's Treatise on Harmony, 4to. 10/ cl. Plato's Phædo, with English Notes, &c. by Thompson, 8vo. 7/6 cl. Punsford's Discourses on the Froiden Soil, cr. 8vo. 1/6 swd., 2/6 cl. Newton's Handbook of Vaccination, fr. 8/6 cl. Skene's Four Ancient Books of Wales, 2 vols. 8vo. 36/ cl. State Papers on the Irish Church, ed. by Brady, 8vo. 5/ cl. Stokes's Syllabus of Trigonometry, fr. 3/ cl. Tebay's Elementary Mensuration for Schools, fr. 3/6 cl. Three Grand Events of the Christian Era, 8vo. 1/6 cl. Watts's Dictionary of Chemistry, 5 vols. 8vo. 7/3a. cl. Work-a-Day Briers, by Author of 'Two Anastasias', 3 vols. 31/6 cl.

PROF. RAWLINSON ON EARLY ROMAN HISTORY.

April 18, 1868.

IN an article on my 'Kings of Rome,' in the current number of the *Contemporary Review*, Prof. Rawlinson asks for some further explanation of my opinions, which I beg to be permitted to offer, together with a few remarks on some points on which, I think, he has misconceived me. These, which are partly of a personal nature, I will examine first.

The Professor concludes by observing—"We must, therefore, regretfully say that while we are glad the works of M. Ampère and Dr. Dyer have been written, we cannot regard the 'History' of the latter, or the earlier portion of the 'Histoire' of the former, as really deserving of the name."

Now, I have not professed to write an original History. On the contrary, I have expressly stated in my Preface that the "narrative part of the book is little more than a translation of Livy." The Professor's censure, therefore, touches not me, but the Roman author; and if Livy's narrative really deserves not the name of History, then I am sure that the Professor will not be alone in his regret, for I fear we shall not get a better one.

As I claim not to have written an original History, so also I renounce all pretensions of succeeding to M. Ampère's mantle, which the Professor has generously thrown over my shoulders. I admire M. Ampère's genius and learning, and feel but too sensibly that I have not the *verve* to produce a work like his. But at the same time I must disclaim the imputation that I was "provoked to imitation" by his example. A sexagenarian does not so readily adopt other men's ideas. I was never a disciple of Niebuhr, nor of Dr. Arnold, whose work is an *obligato* accompaniment of Niebuhr's. In fact, I am indebted to M. Ampère for some kindly notices of my labours, showing that he at least was of opinion that I could think for myself. Nor was I induced to write my book, as the Professor thinks, by any animadversions which my work on the 'City of Rome' had provoked; a fact wholly new to me, as the great majority of reviews of that work were highly favourable, and the few "animadversions" upon it not worth notice.

It is gratifying, however, that though Prof. Rawlinson condemns what he is pleased to term my History, he nevertheless adopts many of my conclusions respecting it (p. 556); and thus, if I have not actually written history, I have at least contributed to establish some very important *Mémoires pour servir*. I would observe, however, that throughout the Professor's article my arguments are hardly represented as if they were my own; and especially I would remark that, though he adopts my view of the nature of the *Commentarii Pontificum* by allowing (p. 555) that they "were probably written in a fuller form, and in something more ap. proaching to the narrative style than the *Annales*," yet he does not give me credit for being the first to show that they were regular historical works; for by the German critics, as well as by Sir G. C. Lewis, they were regarded only as a collection of precedents and law cases. (See my preliminary Dissertation, p. xl-i.)

Prof. Rawlinson enumerates (p. 550) nine documentary sources for the early history, which he thinks I have in a good degree succeeded in establishing; but in the next page he will only allow that three out of these nine are available for the history of the Kingly period; viz., the *Annales Maximi*, the *Commentarii Pontificum*, and the *Libri Pontificii* at Angurales. The reasons for this decision it is difficult to discover; and indeed in some instances the Professor plainly contradicts himself. For though he allows that some of the *Fœdera* belonged to the Kingly period, yet he excludes them from the historical sources of that period! Again, it is only begging the question to say that the

* It is surprising to what minute explanations one must descend to be on a level with the apprehension of some critics. I had adduced in proof of the *Commentarii* being historical a speech of Cælius in Livy; on which a writer in the *Chronicle* (Jan. 11th, 1868), observes: "It is hardly likely that a genuine speech of Cælius, delivered in the middle of the fifth century before Christ, was extant in the time of Augustus." As if it mattered whether the speech were genuine or not! The critic cannot see that the material point is that Livy, who wrote it, knew that the *Commentarii* contained historical matter.

Leges Regiæ were mere "antique forms, which threw little light on history." As he allows that they were "probably genuine," they would have thrown as much light as such a source could throw; and it can hardly be supposed that these laws were transmitted to posterity without the occasions and circumstances under which they were made being also handed down. The *Commentarii Regum* must also have belonged to the Kingly period, though it may be difficult to say how long they existed; but as the Professor admits them to have been an historical source, for what other epoch could they have been a source than the regal period? Thus by the Professor's own showing, six of the nine sources belong to that period, instead of, as he asserts, only three.

A word or two about Historical Schools. Prof. Rawlinson says (p. 546): "Perizonius, Pouilly and Beaufort came into the world too soon, and, being unappreciated, founded no school." But surely the man who lays the foundation is properly the founder. Beaufort was the first to do this in a complete and formal manner; for Glareanus, Pouilly, Perizonius, and others wrote no regular work on the credibility of the early history. Niebuhr and his brother sceptics are only Beaufort's followers; nay, they are his servile followers, and copy his very mistakes. Thus they follow him in mistranslating the important passage of Cicero about the *Annales Maximi* (*De Orat.* ii. 12), by making the Pontiff write his *Annals at once upon the Album*. (See 'Dissertation,' &c., p. 37, ed. 1866.)

If Niebuhr's School is now rampant, and that of Beaufort in abeyance, this is only an accident of time. The Frenchman flourished more than a century before the German, and is therefore almost forgotten; but a century hence the German will most probably be in the same predicament, while Livy, it may be hoped and expected, will outlive them all. Nor is the Professor justified in characterizing Beaufort as a mere "destructive." He was as much a "constructive" as Niebuhr; though his '*République Romaine*' is now more thoroughly forgotten than his '*Dissertation*.' The latter work, indeed, has undergone a sort of revival, having been reprinted at Paris in 1866. It was exceedingly rare when I was writing my book, or I should have used it in preference to Schwegler's work as a peg for my remarks. Beaufort puts the objections to the early Roman history with a great deal more clearness and force, though I will not say with more critical accuracy, than his German followers; and his readers will, I think, rise with the impression that he has damaged it more than they have. Such is the nature of the French intellect. The mission of the Frenchman seems to be to make difficult things easy; that of the German to make easy things obscure. The latter clothes his ideas in heaps of cumbersome words, and hardly seems to obtain at last a clear perception of what he means.

The Camden Professor, like Beaufort and Niebuhr, is a "constructive." He thinks it possible for a "judicious critic" to reconstruct to a considerable extent the early Roman history. (See p. 556.) But to what he says here the Professor has himself furnished a valuable antidote ten pages before; where, alluding to some failures in this line, he shows that the "something" thus created, "was exactly that at which the next historical critic levelled his attack, on which he brought the weight of his artillery to bear, which he destroyed with his ridicule, or overwhelmed with his most crushing scorn. The new fabrics showed less stability than the old. One fell after another, until nothing but crumbling ruins strewed the ground." (p. 546.)

And so, we suspect, it will ever be with these "new fabrics." They would doubtless be of the most admired diversity—*quot homines tot historie*. At best they could be nothing more than plausible conjectures; and, in recommending their construction, the Professor seems again to have forgotten one of his own remarks (p. 550), that "the whole inquiry into the credibility of the early Roman history resolves itself into the question of record." On record alone can genuine history rest; it cannot be supplied by inference and induction. We must be content, then, with Livy's version, though it be only a "skeleton." And after all, what more can

we expect of these remote times than a skeleton history? But the good of it? Why surely is it not better to know that there were seven Kings of Rome, and that they did several important acts recorded of them, than altogether to ignore their existence?

Mr. Rawlinson, indeed, limits this proposed reconstruction to the early Republic. I know not whether he has ever critically examined the accounts of that period, with a view to write its history; but, if not, I can assure him from my own experience that he will find much greater difficulty than with the Kingly period. Combining in his own person the functions of judge, legislator and general, the history centred almost entirely in the King. Not so: when the establishment of the Republic opened a field to the ambition of the patrician families through the annual magistracies, the holders of which were little less than temporary kings. Hence those mendacious family memoirs, boastful funeral speeches and inscriptions, which Cicero and Livy complain of as corrupting historical truth. The only advantage which the history gained at this period was, that the annual magistracies established a better chronology.

The Professor does not doubt the reality of the last five kings. "But further than this," he says, "we cannot go. We doubt Numa, we wholly reject Romulus" (p. 557). And in p. 549: "What is the authority for the reigns of Romulus and Numa? or what ground is there for regarding them as historical personages? We must draw the line somewhere. Dr. Dyer draws it between Romulus and Rhea Sylvia. He surrenders Numitor and Amulius and the whole line of the Alban Kings; but he keeps Romulus and Numa. We ask again, why?"

I thought that I had given my reasons; but as they seem to have been overlooked, I will here repeat them.

My first reason then was, that I followed Livy's judgment, who draws the line between Romulus and Rhea Sylvia when he says in his Prefatio: "Quæ ante conditam condendamque urbem, poeticis magis decora fabulis, quam incorruptis rerum gestarum monumentis, traduntur, ea nec affirmare, nec refellere, in animo est." He thought, therefore, that all the narrative before the building of the city was a pack of fables; and the same sentence implies that he considered the history, after the building of it, to rest on a better foundation. (See '*Kings of Rome*,' 27, 31, &c.; '*City of Rome*,' *Intro.* p. xlix sq.)

Secondly, Livy's judgment is confirmed by the narrative itself. For there are no traces, after the foundation of the city, of any connexion between Rome and Alba, as colony and metropolis; and when they are first mentioned together, they are in hostile collision ('*Kings of Rome*,' p. 31, 186, &c.) The story of the Alban Kings, at all events as the forefathers of Romulus, was evidently invented to carry up his genealogy to the Trojan times, and give him a divine origin: "Datur hæc venia antiquitati, ut, miscendo humana divinis, primordia urbius augustiora faciat." (Liv. Pref.)

These are the reasons why I draw the line between Romulus and Rhea Sylvia. The reasons why I consider Romulus to have been a real king are, First, that he gave his name to the city. I know that his name has been made an argument on the other side to prove him factitious, being derived, it is said, from Rome to support the fiction. To this I reply that if his name was taken from the city, it would have been Romanus, and not Romulus. The latter form evidently comes from his Greek appellation, *Ῥώμος*, or Romus ('*Kings of Rome*,' p. 57).

Secondly, I maintain that contemporary record having evidently begun at least in the reign of Tullus, that the *Commentarii Pontificum* being as evidently retrospective, and that oral tradition being allowed to hold good for about a century, there is no reason why the main features of the reign of Romulus, and particularly so remarkable an event as the foundation of the city, should have been forgotten in considerably less than that period. And it may be added that as Rome was decidedly the last city built in this district, its founder and foundation must have been remembered by the surrounding cities, in which records appear to have been kept.

Thirdly, the existence of Romulus is testified by the names of places and buildings; as the temple of Jupiter Feretrius, universally ascribed to him, which lasted till a late period, and especially by the *Asylum Romuli*; for it is preposterous to suppose that such a name for a remarkable spot in the very heart of Rome was the invention of a later age. Such names are as good as, or better than, any records, as testimonies of a person's existence.

The preceding remarks will apply with increased force to Numa, as he was nearer to the period of record, if indeed he did not actually live in it. And as the *Asylum* testified the existence of Romulus, so also did the Regia and other buildings testify that of Numa. Further, both Romulus and Numa were found among the statues of the kings; which must have been erected in the Capitol certainly not later than the reign of Tarquinius Superbus, or not much more than two centuries after the building of Rome.

These are, briefly, the principal reasons why I think the line should be drawn between Romulus and Rhea Sylvia, and why Romulus and Numa may be regarded as historical personages. The Professor is of opinion that the line should be drawn between Numa and Tullus. There may be room there for a line, but not, I think, for the line. From the want of contemporary notation, the reigns of the first two kings may not come out so distinctly as those of their successors; but as they lasted a great deal less than a century, the principal events of them, as I have already remarked, may have been preserved by tradition.

To be consistent, the Professor should have accepted only the reigns of the last three kings, instead of the last five; since he is of opinion that there is no distinct evidence that the *Annales Maximi* "went further back than the reign of the first Tarquin" (p. 552). But, in so ancient a matter, we have as good evidence as can be expected that they did. For we have the testimony of Cicero that they were at least as early as the creation of the pontiffs; and, as I have endeavoured to show in my book, we find things related under the reign of Tullus, which can have been derived from no other source but record: (See '*Kings of Rome*,' *Intro.* p. xviii, xxxvii; *Hist.* p. 178, &c.)

I have now to make the *amende honorable*, and plead guilty to a charge of oversight—or at least part of an oversight—brought against me by the Professor in a note in p. 553. In the '*Kings of Rome*,' (*Intro.* p. xxix.), I have said that the original Regia was not burnt by the Gauls, but existed till the fire in Nero's reign. Now it appears that the first part of this sentence—but for the purposes of the argument the only material part—can alone be true; for, as I have myself recorded in the '*History of the City of Rome*' (p. 107), the Atrium Regium appears to have been destroyed by a fire which happened B.C. 210. May this confession appease the fiery *manes* of Becker, for we can do no more than acknowledge our errors; and when we see from the Professor's article that a man may not only commit oversights, but even contradict his own opinions, in the compass of a few pages, I hope I may be forgiven for an oversight in two different volumes, composed at an interval of some years in widely distant places, and often with an indifferent supply of books.

But as to the material point, I have examined in my book (*Intro.* p. xxviii, sq.) Becker's assertion that the *Annales Maximi* "must and would" have been burnt in the Gallic fire, and have, I trust, refuted his arguments on that head, founded on his mistranslation of Cicero, which led him to suppose that they were extant only on a heap of boards. I will now go further, and maintain that my position, that "the Regia was not burnt on that occasion," is much more probable than Becker's assumption that it was. There is very good evidence that at least not a single temple was burnt by the Gauls. Thus, one of the arguments of Camillus for remaining at Rome, instead of migrating to Veii, was, that the temples were safe. "Nos, Capitolio, arce incolunt, stantibus templis Deorum, dedicare incensa piget" (*Liv.* v. 53). Temples, therefore, were not among the *incensa* which had to be restored. With regard to particular buildings, besides those on the Capitol, which was never in possession of the enemy, the Curia Hostilia on the Forum could not have been

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burnt, since, on the departure of the Gauls, we find the senate assembled in it (Liv. v. 55). Nor could the temple of Vesta; for Camillus says: "Vestilibus neque una illa sedes est, ex qua eas nihil unquam, præterquam urbs capta, movit" (Ibid. 52). Not, therefore, any fire. And Camillus concludes his speech by saying: "Hic Vestis ignes, hic ancilia celo demissa, hic omnes propitii manentibus vobis Dii" (Ibid. 54). Vesta's fire, and the ancilia could not have been there without a receptacle for them. But if buildings round the Forum, including the temple of Vesta, were safe, the probability is that the Regia, which adjoined that temple, was also safe. The houses of some of the minor pontiffs may perhaps have been burnt; but on the whole the destructive effects of the conflagration seem to have been very much exaggerated.

I will conclude these remarks by expressing my regret that neither Prof. Rawlinson nor any other of my critics has noticed the chronological theory which I have ventured to propound at the end of my Introductory Dissertation. I have advanced it with considerable diffidence, and will at once abandon it if it can be overthrown by any well-founded arguments. THOS. H. DYER.

IN THE SYRIAN DESERT.

Jerusalem, April 10, 1868.

I have just completed a hurried visit to Petra (or Wady Moussa), and am able to report that during this season the eastern approach through the Sik, and which is by far the most imposing, has been open for all parties visiting Petra.

But my object in now addressing you hurriedly is to warn future travellers of the exactions and deceptions that are being practised by the Sheikh of the Alamirs, whom a popular author has somewhat sarcastically described as displaying almost "princely courtesy."

Our party consisted of my wife and myself and our two sons, a travelling servant, and the usual "dragoman" and his attendants. When we arrived at Akabah, we found Mohammed, the Sheikh, awaiting our arrival. Without much parleying, he at once stated his charges for admission into his territory—18l. to himself at Akabah, and a further sum, not to exceed 22l., to be paid to his deputy and the Sheikh of another tribe at Petra. These terms are more than four times higher than those formerly exacted.

Immediately after we had encamped, not far from the ruins of the theatre, at Petra, our dragoman was waited upon by the two Sheikhs; and during the two nights we were at Petra, every manoeuvre that could be devised was resorted to for the purpose of extorting money. Altogether, I was obliged to pay about 38l., which, with the 18l. paid at Akabah, made up a sum of 56l. for merely passing through Wady Moussa. In addition to this, my dragoman had to pay for the water he drew from the stream, and was also subjected to other exactions. All these claims were made and enforced by armed Arabs, and under threats of personal violence if they were refused.

During the two nights we remained in Petra, the neighbourhood of our tents was a scene of the wildest confusion, and the last night very nearly ended in bloodshed.

I shall be glad if you will make these facts known through your columns, and I shall be happy to furnish any information to any of your readers on my return home at the end of next month.

A CONSTANT READER.

LIVINGSTONE'S LAST LETTERS.

Bath, April 23, 1868.

In my last communication on the Nile Sources, which appeared in the *Athenæum* early in August, 1867, I stated that I had hope (faint though it was) that Dr. Livingstone might be saved to his country and to science. And I now rejoice extremely with Sir R. Murchison that our gallant friend is still alive, and progressing northwards along the Lake Tanganyika.

On Friday last, being in London, I was greatly pleased to find some letters from the Doctor, published in the *Daily News* and *Morning Star* of that day, the 24th inst. These were dated August

20, 1866; February 1, 1867; and February 2, 1867, respectively. Although these letters contain no great amount of geographical news of his discoveries, yet to me they confirm what I have long maintained, viz., that there is no communication by rivers, or lakes, between the Tanganyika and the Lake Nyassa.

I was highly gratified in reading that third letter, in the *Morning Star*, to notice the following passage:—"Bemba; this is probably the watershed the geographers seek. We are some 4,500 feet above the sea, and the river Simapula lies in front of us. This is said to be very large, and flows into Lake Tanganyika." Consequently, it appears to me to be certain that the previously-known river Marungu flows into (as the Doctor told me such was the statement of the natives) the same lake at its south end.

To me, then, this important question is determined; and the next great question is, do the waters of the Tanganyika flow out to the west by a branch of the Zaire, or Congo, or other river? or do they flow northwards into Baker's vast lake, which Speke calls the Luta Nzige, and so forming the head-waters of Father Nile? or, indeed, do both these phenomena actually occur, as Mercator's map exhibits?

Being obliged to leave London, I could not attend the Geographical meeting on Monday night last; and on reading to-day Dr. Livingstone's letter of February 2nd, 1867, to the President, which is printed in the *Daily Telegraph*, April 28th, I find that it somewhat differs, in not having the passage exactly the same as that which I have already cited from the *Morning Star*. This has probably arisen from a hurry in copying it.

Again, a despatch from Zanzibar, dated January 27th, 1868, from Her Majesty's Consul, Mr. Churchill, to Lord Stanley, was likewise read at Monday's meeting. It says, "Nor does Dr. Livingstone mention the existence of a river of any size other than the Chambese, or Zambesi, and the Loapula, which do not join the Nyassa." And it also states, "the important question of disconnection of the Nyassa and the Tanganyika appears to be satisfactorily solved."

I therefore, feeling so deeply interested in these new facts, as proving my long-entertained views to be correct, hope that my (necessarily egotistical) remarks may be pardoned, and that Dr. Livingstone may still be preserved to solve the problem of the effluents, or outflowings, of the vast waters of the great Tanganyika. JOHN HOGG.

OUR WEEKLY GOSSIP.

WHAT has become of the Philological Society? Some years ago, this learned body proposed to issue a Dictionary of the English tongue, founded on a real examination of our past and present literature, and incorporating all the words which make up the life of our written and spoken language. Help in reading was warmly asked and freely given. Many of our readers volunteered assistance. If we remember rightly, Prof. Goldstücker drew up a plan, and Mr. Coleridge undertook to see that plan carried out. Hundreds of books were read in search of words not found in Richardson; and it is believed that a vast body of material—precious and full beyond hope—was collected by the Society. What has become of it? Is it being shaped for publication? If so, when will the first part appear? Such inquiries are pressed on our notice from time to time by gentlemen who were induced by us to enter on the toil of reading books and making extracts. We begin to feel that these complaints are not wholly unreasonable; therefore, we repeat our question—What has become of the Philological Society?

The Annual Dinner of the Institution of Civil Engineers will be held at Willis's Rooms on Wednesday next. The chair will be occupied by Mr. Charles Hutton Gregory, the President.

The second reception of General Sabine, at the Royal Society, was held on Saturday last, and was not only well attended by men of scientific and literary eminence, but was illustrated by a considerable number of new and interesting inventions.

A general meeting of the Camden Society will

be held to-day (Saturday), for the election of officers and reception of the yearly report. A proposal will be made to spend 500l. on a general index to the publications of the Camden Society: a project against which we have received more than one indignant protest.

Trinity College, Cambridge, has given a scholarship for Natural Science, which was awarded last week to J. Pryor, of Trinity College. The examination, conducted by Professors Humphry and Liveing, was open to all undergraduates of Oxford and Cambridge. There were fifteen candidates.

Prof. Leone Levi is preparing a paper for the forthcoming Norwich Meeting of the British Association, 'On the Progress of Science in the United Kingdom within the last thirty years, as evidenced by the number, strength, and activity of the learned Societies therein instituted.' The progressive number of members, the number of meetings, and number of publications, the income of the societies, and the means adopted for the promotion of the respective sciences, are elements of great assistance in such an interesting inquiry. And as there are numerous societies in the different towns in the United Kingdom, which do much for the advancement of science and the elevation of the people, we trust they will afford to the Professor the necessary information, in order that the paper to be laid before the British Association may prove as complete as possible.

The Shakspeare Library, founded at Birmingham in 1864, was formally opened to the public on the 23rd of April, the anniversary of Shakspeare's birth. The Mayor, Mr. Avery, gave a dinner in honour of the event. All the books have been presented to the Town Council as the permanent custodian, and a handsome room has been provided, with a panelled ceiling, carved oak cases, and plate-glass doors. The collection already includes more than 1,000 volumes, many of which are costly, curious, and rare.

Mr. John Harland, a local antiquary of eminence, died at Manchester last week, rather suddenly. He had been connected with the newspaper press of that city for many years, and was both a good scholar and a good writer.

We hear from a clerical friend that Lieut. Pollard, the man who avenged Nelson's death, and who will therefore have a place in history so long as the story of Trafalgar shall be told, died last week, on St. George's Day, April 23rd. When the gallant sailor stood by his hero's side, he was a midshipman, and sixty years later a grateful country had raised him to the rank of a lieutenant. Then, in consequence of public attention being drawn to his case by the press, he was promoted to the rank of retired commander, but with no increase of pay. The veteran sailor has now gone to his rest; and the thousands of admiring visitors to MacLise's great picture of the Death of Nelson will have a fine opportunity, as they gaze on the young Pollard's heroic face, of reflecting on the vanity of public service in a free country.

From the *American Athenæum*, a New York journal, "devoted to the progressive and æsthetic sciences," we learn that Prof. Agassiz has been writing to the public papers to protest against his name being quoted as one of the weather-prophets. "Meteorology," says the great naturalist, "is not yet sufficiently advanced to justify such attempts."

What is a widower? In popular speech it is a man who has lost his wife by death. But this is a meaning which does not belong to the word etymologically. In Sanscrit, *Vidhava* means a woman who has lost her husband. We have formed from it a masculine noun, which is one of the monsters of our language. Would it be possible—would it be desirable if it were possible—to abolish this word "widower," on the ground of its etymological illegitimacy? The reader may think such questions have no practical bearing, and that it does not matter about etymologies. Now comes the test. A clerical friend writes to draw our attention to what he considers as a very great liberty—to say no more—on the part of a clerical brother, Mr. Martineau, the gentleman who is editing 'Ewald's History of Israel,' and who has made a proposal to substitute for the word "Jehovah" what he

FINE ARTS

ROYAL ACADEMY.

THE hundredth exhibition of the Royal Academy is somewhat above the average in value. Nearly every Academician painter sends the result of his year's labours. A royal artist heads the list, Princess Louise, who sends a sculptured portrait of Prince Arthur.—Mr. MacIse sends 'The Sleep of Duncan,'—Lady Macbeth by the bedside of the King; and 'Madeline after Prayer,' from Keats's 'Eve of St. Agnes.'—Mr. Leighton's chief works are 'Acme and Septimius,'—illustration of Catullus's 45th Carmen; 'Actæa,' nymph of the beach; 'Jonathan's Token to David by the Stone Ezel'; and a picture of the dead 'Ariadne.'—Mr. Millais sends 'Sisters,' portraits of his children; Pensioners at the tomb of Nelson, styled 'Pilgrims to St. Paul's'; 'Stella,' Swift's lover standing with letters by an escritoire; 'Souverain of Velasquez,'—a portrait of a child in black; and 'Rosalind and Celia with Touchstone in the Forest.'—Mr. F. Goodall has two life-sized, nearly full-length figures of the Virgin, 'Mater Purissima' and 'Mater Dolorosa.'—Mr. Linnell sends 'English Woodlands,' a superb poem in nature.—Mr. Holman Hunt does not contribute.—Mr. Elmore has a modern illustration of the words of St. Matthew, 'Two women shall be grinding at the Mill.'—Mr. T. Faed sends 'Worn Out,' a most pathetic home scene in the life of a labourer; 'The Cradle,'—a young mother sewing by her infant's side; and 'The Flower of Dunblane,' a Scottish lassie.—Mr. E. M. Ward's production represents 'Marriage of Lady Anne Mowbray to the Duke of York,'—an incident in the history of the Roses.—Mr. Frith's contributions are a brilliant picture of a meeting of 'The Literary Club'; illustrations of Goldsmith's 'She Stoops to Conquer'—the scene where Tony and Miss Neville measure heights, and Sterne's 'Tristram Shandy'—the meeting with the innkeeper's daughter.—Mr. Calderon, for 'The Young Lord Hamlet,' found a charming subject in the Prince's words, by which he described himself in childhood as romping with Yorick; also he gives us a theme with the title 'Whither?'—a portly gentleman of the middle age walking swiftly, and with a stern mien, across a bridge that crosses a moat before a private postern, and leads into a dark pleasure; he clutches a sword; a lady follows him, apparently in deadly fear. This artist will not rival Mr. Leighton by means of 'Enone' among the hills, after the loss of Paris, a life-sized figure.—Mr. G. D. Leslie, the youngest of Associates, who worthily succeeds to a name which has pleasant remembrances, sends 'The Empty Sleeve,'—an old admiral relating the often-told tale of how he lost a limb: he has for audience a little boy and a pretty girl. Likewise this painter sends what will charm most artists— a capital-treated subject—portrait styled 'Kate Leslie.'—Mr. Armitage's picture represents that well-known subject, 'Herod's Birthday Feast,' the daughter of Herodias dancing before Herod.—Mr. Hook, in one picture at least, has touched the mark of any former time with him. His harvest from the shore at present comprises 'The Morning after a Gale'—fishing-boats returning home; 'The Lobster-Catchers' hauling in the wicker traps, which are called 'pots'; and 'Are Chimney-Sweepers Black?' a humorous picture, with a lovely background.—Mr. Watts has not carried out his expressed intention of abandoning portrait-painting for that of figures: he is very happily represented here by 'The Meeting of Jacob and Esau,' and in a novel manner by a piece of sculpture (No. 1053).—Mr. J. P. Knight and Mr. Wells are diverse and excellent as ever in portraiture.—The pictures of Sir E. Landseer are 'Rent-Day in the Wilderness,' and a fine hunting-piece (347).—M. Ley's painting (10) is the oil version, or original in that material, of one of the series of historical pictures with which he is decorating in fresco the great hall of the Hôtel de Ville at Antwerp. It is the second in position, and contains the portraits of Battista Palavicini, son of Paolo, a noble negotiator of the republic of Genoa, who, in 1541, was admitted citizen of Antwerp, and many of the notables of the city.

Mr. MacIse sends two pictures. *The Sleep of Duncan* (No. 439) recalls those words of Lady Macbeth by which she describes the appearance of the King as he slept to have been so like that of her father that she dared not murder him, although the opportunity was at her hand. As is frequently the case with the artist, the figures of this composition are closely brought together, to a result which is rather confusing to the eye at first view, an effect which is increased by the lack of breadth in the chiaroscuro of the picture. When the eye has comprehended the whole, the defect is less patent, and the admirable grouping, intensity of expression, rich and noble colour of parts, are revealed. Lady Macbeth stands at the foot of Duncan's couch, and is leaning forward with anxious eyes and hard-set features; with one hand she draws up her cloak, as if to hide that which she knew must betray her, with the other hand she cautiously shades the light of a lamp behind her. The idea of this action is worthy of Rembrandt, but Mr. MacIse's mode of working deprives us of not a little of its force. Above all, however, there is the idea. Duncan lies almost supine; with one hand upon his chest, its fellow at ease by his side, he sleeps perfectly. Most admirable is the design of this figure as it rests in the cool light of morning, which, to contend with the cruel woman's lamp, enters by a little loophole, and covers the innocent king. The guards lie in the troubled rest of drunkenness near the couch. Taken with this picture, its fellow of the unrobing scene in *Madeline after Prayer* (585) shows that our great designer has been tempted to deal with two subjects that derive more from chiaroscuro and twilight-colouring than other qualities to which, while occupied at Westminster, his art has been for some years past devoted. Those who know the greater number of his works recognize the fact that his chief aim thus re-appears. His greatest power, nevertheless, continues to be seen in design and drawing, as well as in the poetical conception of his subjects. The comparison is so obvious that it would be whimsical to avoid referring to Mr. Millais's picture of this subject; it is desirable so to refer, because the minds of both painters are expressed with striking felicity by their respective modes of dealing with a theme which is at once thoroughly picturesque and remarkably limited in possibilities for Art. Superbly painted from Nature—a perfected mystery of the brush and pigments—so charming in the surprise of its absolute success was the younger Academician's vision of moonlight in a chamber, that it almost tempted one to forget the anticlimax of that design which really represented a very unbecoming though exuberant housemaid going to bed in a garret, with stained-glass windows, to which she had unaccountably removed certain trinkets and odds and ends of furniture. The woman was thoroughly coarse, but her figure stood in a flood of light so glorious that it might have awakened Titania to dress again for midnight revels. Mr. MacIse has failed in the moonlight. The stained-glass window that rises behind the bed of Madeline is as crude and opaque as one of those queer shams of oiled and coloured paper with which simple folks affect to decorate their windows. On the other hand, his Madeline is a lady, and the interior of the chamber fit for her repose. Her action is graceful in taking pearls from her hair, which, in deep auburn masses, falls in solid waves over her shoulders and that breast, which, half uncovered though it be, is so chaste that we hardly dare to look at her undressing. Our thoughts about the painters may be briefly stated thus: Mr. Millais, with a poetic zest that is given to few, revelled in the glory of the moonlight, painted it, and called the result after Keats's poem; Mr. MacIse painted the very idea of Keats, but would have made that lover of Endymion shudder at the lighting of his picture almost as sharply as he would win before Mr. Millais's female figure. The comparison between these paintings is of our making, and not challenged by Mr. MacIse, who had begun his picture before that of Mr. Millais was undertaken.

Mr. Frith's picture called *Before Dinner at Boswell's Lodgings in Bond Street, 1769*, (87) brings before the spectator a series of noble and familiar

Major, Capt. A. C. Tupper; *Ten Members of the New Council*, B. Ferrey (Auditor), S. Birch, J. Clayton, W. D. Cooper, H. C. Coote, T. G. Faussett, Bishop of Oxford, H. Shaw, Dr. J. Thurnam, W. M. Wylie; and C. K. Watson (Secretary).

LINNEAN.—April 16.—G. Bentham, Esq., President, in the chair.—Messrs. H. Collinson and S. Hurrell were elected Fellows.—The following papers were read: 'Note on the Structure of *Genista tinctoria*, as apparently affording facilities for the intercrossing of Distinct Flowers,' and 'On the Variations of the Angular Divergencies of the Leaves of the Jerusalem Artichoke (*Helianthus tuberosus*),' by the Rev. G. Henslow, M.A.

ZOOLOGICAL.—April 23.—W. H. Flower, Esq. in the chair.—A letter was read from Mr. E. L. Layard relating to a specimen of a species of Ribbon Fish (*Gymnistrus*) recently taken near Cape Town.—Dr. J. Murie read a memoir on the anatomy of the Sea Bear (*Otaria*), founded on the animal recently living in the Society's Menagerie.—A communication was read from Mr. C. Spence Bate on a new genus of freshwater Prawns, proposed to be called *Macrobrachium*.—Mr. St. George Mivart read a note on *Salamandrina perspicillata*, communicated to him by Prof. Lessona, of Turin.—Dr. J. E. Gray gave a notice on an interesting species of American Monkey living in the Society's Gardens, for which he proposed the new name of *Mico sericeus*.

INSTITUTION OF CIVIL ENGINEERS.—April 21.—C. H. Gregory, Esq., President, in the chair.—The papers read were: 'On the Irrigation in India,' by Mr. A. Wilson,—'On the Benefits of Irrigation in India, and on the proper construction of Irrigating Canals,' by Mr. T. Logan,—and 'On Irrigation in Spain, chiefly in reference to the construction of the Henares and the Esla Canals in that country,' by Mr. G. Higgin.

ROYAL INSTITUTION.—March 13.—Sir H. Holland, Bart., President, in the chair.—'On the Probable Exhaustion of our Coal Mines,' by Mr. W. Stanley Jevons.

SOCIETY OF ARTS.—April 22.—J. C. Morton, Esq. in the chair.—The paper read was, 'On the Cultivation of Beetroot, and its Manufacture into Sugar,' by Mr. W. A. Gibbs.

INSTITUTE OF ACTUARIES.—April 27.—S. Brown, Esq., President, in the chair.—The following gentlemen were elected Members: Mr. H. Lake, Fellow; Mr. D. Shaw, Associate.—A paper 'On Insurance Business in Germany' was read by Mr. M. Adler, M.A.

MATHEMATICAL.—April 23.—Prof. Sylvester, President, in the chair.—Mr. J. T. Groves and Dr. O. Henrici were elected Members; and the Rev. P. T. Main and Messrs. W. H. Hudson and A. Cockshott were nominated for election. Messrs. J. Glaisher and H. MacNeile were admitted Members.—Mr. T. Cotterill read a paper 'On the Eight Points of Intersection of Three Quadric Surfaces.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 2.—General Monthly Meeting.
 Tues. Royal Institution, 7.—*Entomological*, 7.
 Royal Institution, 3.—'Development of Animals,' Dr. Foster.
 Horticultural, 3.—Lecture and General Meeting.
 Royal Institution, 3.—'Psychological Unity of Mankind,' Mr. Wake.
 Anthropol. Soc., 3.—'Irrigation in India and Spain,' Mr. Wake.
 Engineers, 8.—'Irrigation in India and Spain,' Mr. Wake.
 Society of Arts, 8.
 Geological, 8.—'Quaternary Gravels, England,' Mr. Tylor.
 'Pebble-beds, Middlesex, &c.,' Mr. Wood; 'Eruption of the Kaimosi of Santorin,' Dr. Schmidt.
 Thurs. Royal Institution, 3.—'Popular Errors,' Prof. Bain.
 Chemical, 8.—'Regenerative Gas Furnace for Manufacture of Cast Steel,' Mr. Siemens.
 Linnean, 8.—'Enemies to the Coffee-plant,' Dr. Shortt; 'Silkworm Oaks of N. China,' Dr. Hance; 'Caddis-flies, New Zealand,' Mr. McLachlan.
 Royal, 8.
 Antiquaries, 8.—'Tile Pavement, Chertsey Abbey, &c.,' Mr. Shurlock.
 Fri. Royal Institution, 3.—'Artificial Formation of Organic Bodies,' Mr. Williams.
 Astronomical, 8.
 Sat. Royal Institution, 2.—'Popular Errors,' Prof. Bain.

faces, Dr. Johnson in the centre, Garrick, Goldsmith, Reynolds, and others of that famous band of friends. This group has been painted many times, but never with the force and freshness which Mr. Frith has thrown into it. The picture is not a set scene, but the expression of a real incident, which the reader of Boswell knows as the dinner at which Goldy displayed his bloom-coloured coat, and Boswell waited impatiently for a late-coming guest. Garrick is dancing round the huge bulk of Johnson, complimenting him on his appearance of good health, to which the old moralist replies with a shake of the head. The subject is a difficult one to treat, on account of the absence alike of female beauty and of earnest passion; but Mr. Frith has conquered his difficulties by genuine strength and lightness of hand. *Sterne and the Innkeeper's Daughter* (167) is the subject of a second work, which will probably find more admirers than the foregoing, on account of its exquisite comedy. The figure of the Great Sentimentalist is in Mr. Frith's old and best manner. *Maria* (320) gives the artist a second subject from Sterne. From Goldsmith he has also borrowed a good subject—a scene from *'She Stoops to Conquer'* (340),—the scene in which Tony Lumpkin knocks his head against that of Miss Neville. Here, again, we have a fine vein of true comedy. To complete the list of Mr. Frith's works for this year, we have a very fine *Portrait of Mr. Sotherton* (618) in the character of the Marquis de Tourville.

Mr. T. Faed is more than usually happy in the pathos of his picture, which bears the name of *Worn Out!* (172). The story it expresses so ably is that of a father who has been watching by his suffering child's bedside all night and after a day's hard labour, so that at last, "worn out," he has sunk to sleep just as the dawn of another day came upon them. The boy's night had been restless, one is inclined to think; so perhaps the pair slept at one time. In affection it is evident they are as one; and in the quiet little hints to this effect, with which Mr. Faed has enriched the picture, will be the charm with many minds whose owners care, or do not care, for the dexterity with which he has imitated the textures, surfaces and colours of all the objects in the poor chamber before us. Among these well-expressed marks of care is that of the man's best coat having been laid on the bed to warm the child; the candle is shown placed behind the foot-board of the bed, so that, while its aid is needed and comfortable in the room, its light is shaded from the sufferer's eyes. The man reclines back at length upon the chair with his head upon the back-rail. The morning light steals in, and gradually broadens as the day comes on. The rendering of these diverse effects of light is capital. This is a picture that may be read with pleasure by all who care for homely and pathetic scenes. *The Cradle* (619) shows a young mother sewing by the side of one of those quaint wooden boxes which so commonly do duty as cradles in Scotland, and here holds her baby at rest. This picture is unusually sober in colour for Mr. Faed, and more solidly painted in all its qualities,—that is, less dextrously painted than is his wont. *The Flower o' Dunblane* (500) shows the famous "Jessie," a Scottish lass, seated in a hilly landscape, holding red flowers in her hand and having wild flowers in her hair. It has the qualities of Mr. Faed's productions.

Mr. Leighton's picture (328) of Ariadne lying in royal beauty, just as life passed from her, rather than death came to conquer so sweet a form, will be one of the glories of the present Exhibition. It expresses with exquisite art, perfect technical success, and epic force, a noble idea. The figure of the queen lies on a white robe, and that again upon an ashy, dark green stole, which is spread in stately width of many sweeping folds—a royal pall—upon the bare rocks of a promontory which the sun has blanched and burnt so long that nothing lives upon them but those harsh mortuary flowers which rightly accompany the dead. Royal she was in regal ease of dying, with ordered feet placed together, and limbs as though they rested. Fair she is, with a noble face and lips that are paler than their wont since their corners sank; the eyelids sheathed imperial eyes and all the

haughty lines of loveliness relaxed on cheek and throat and bosom. Before her, as she sat, stretched the dark blue, inscrutable sea, void of an answer to her longing watch for Theseus, although our high station on the promontory gives the horizon at its farthest for the sight to reach. Everybody will admire the beautiful execution of this picture; it is amongst the finest, if not the finest, work of the artist. *Actæa* (522), the plump goddess of the beech, lies in rich and most aptly tawny and rosy flesh-hues in the sunlight upon her own domain by the margin of the sea; a beautifully drawn and modelled figure. *Acme and Septimius* (449) is the very picture Catullus meant to describe in his 45th Carmen. The lovers, in attitudes of grace, sit on a marble seat in what we should style a garden-pensance and rest shoulder to shoulder as, with the sweet languor of tenderness, she kisses Septimius under the brow; he leans on one hand, while the other is engaged with hers. A sunny landscape with beautiful trees near at hand complete the charm of a delicious idyl.

Mr. Millais's pictures of this year may follow here. As they have been before described by us, it will not be needful to repeat that which we have made known. Technically speaking, *Sisters* (6) deserves most applause. The treatment of their white dresses and blue ribbons, with the absolute simplicity in nature of their faces, apart from the supreme skill which has rendered so exquisitely the flesh, will impress the work on many a memory as a triumph. Popularly, *Pilgrims to St. Paul's* (356), with its pathetic faces of the veterans, who stand diversely reverent before the tomb of Nelson, will bear the palm among the artist's contributions. The rendering of the effect of the lantern light, as it streams from the pedestal of the tomb, revealing the faces of the men and the name of their hero, is one of those *tour de force* which please nearly everybody, critical or not. The action of one man in saluting the dead admiral is a capital point by the artist. *Stella* (242), despite its roughness, is a very vigorous picture, and so powerful that it is really lamentable the artist does himself such scant justice by leaving the face, centre of the spectator's attention as it is, in the rude state we find it. The expression of the eyes and mouth,—that trouble of irrepressible doubt which seems to have entered the woman's soul and hardened it wofully,—is among the secrets of study. *A Souvenir of Velasquez* (632) is a potent but very rough production, representing a little girl, seated on the floor, in a black dress. The roughness of these pictures is not of that sort which deserves the name of mastery, and is the outcome of inexhaustible knowledge, but approaches closely upon that mere "dash" which ruined the sculptures of Baron Marochetti, and is simply the outcome of uncompromising haste. This is not worthy of Mr. Millais. *Rosalind and Celia* (70), although the largest, is the least admirable of the artist's productions. With Touchstone behind them, the ladies, in the disguises of the stage, are seated at the foot of a big beech-tree. The fool's is the best head, and that is very good in humour. The look of light under boughs has not been obtained by the ready cleverness of Mr. Millais's execution, which is washy to a fault. We do not care much for the ladies' faces.

Mr. E. M. Ward sends a picture which, in the execution of several of its elements of drapery, &c., recalls his most fortunate productions. It has a pretty theme, of considerable historical importance,—the marriage of Lady Anne Mowbray to the Duke of York (150). The pair are mere children. The ceremony being of a political rather than a sentimental nature, the artist has done wisely to represent the attention of the little bride, a buxom damsel of her age, as occupied by one of her attendants rather than by her boy-groom. The bride's face, action and dress are capital in all respects; the Duke's figure is nearly as excellent. The Bishop of Norwich, who officiates, stoops with a paternal air over the couple; the Queen and Prince of Wales fill one side of the composition; behind the bishop stand the assistant priests, their robes supplying colour to the picture. To the right is King Richard, with his characteristic action of shifting

his signet on its finger. The gold brocade of the bride's robe is a triumph of painting in Mr. Ward's best manner.

Mr. F. Goodall is unwontedly strong this year, and advances in power of conceiving his subjects. His pair of contributions are connected in representing ideas of the Mother of Christ in youth and in woful motherhood. Both subjects refer to sacrifice; the one to vicarious, the other to direct, sacrifice. *Mater Purissima* (267) shows the Virgin at the entrance of the Temple, and about to make an offering for purification after child-bearing,—"to offer a sacrifice according to that which is said in the law of the Lord—a pair of turtle-doves, or two young pigeons." She is dressed in light blue, with a white veil, and, in a very pretty and natural action, holds two of the former birds against her bosom. The disposing of her draperies expresses the motion of the figure in entering the Temple. From the interior of the structure a burning lamp sends rays of light dimly upon her figure and its neighbourhood. Her expression evinces a most happy conception of virginal character as displayed upon sweetly-modelled and delicate features; her hair is light in colour, and slightly shows below the veil which crosses her forehead. Her face is capital drawn and richly tinted; the latter quality proves the importance of the advance which has taken effect in the artist's perception of delicacy in flesh-tints; the greys and half tones of the flesh are purer than before with him, and give that apt quality which is so desirable in such subjects as this. There are some defects in the modelling of the breast; that of the right arm is very good, whilst the companion limb is by no means satisfactory. The other picture is *Mater Dolorosa* (284), and illustrates the verse "See if there be any sorrow like unto my sorrow," a subject that was treated by one of the greatest, perhaps the greatest, of deceased modern painters and with the profoundest pathos. The Virgin, who may be supposed to have returned homewards alone after the Crucifixion (there is a tradition that St. John was her support on this occasion, but he does not appear here), is seen in an attitude of agonized remembrance leaning her face and shoulder against the hard, grey wall of a building in Jerusalem and wringing her hands together. Her robe is dark blue, with a black veil over it. The more distant portion of the background is supplied by an ashy-coloured sky, which is streaked with wan light that falls upon the tops of gloomy mountains. The face is, on the whole, less satisfactory than that of its companion picture. The character it expresses is commonplace. The draperies would be improved by thoroughness of execution.

Mr. Elmore's chief picture (205) has for motto the first part of that verse in Matthew (xxiv. 41) which describes the fate of two women who were grinding at a mill, which is their action in this design. The mill is a quern of two stones, placed on the floor of a rude apartment; at its side the pair kneel labouring. The one figure has her hand against the wall so as to steady her limbs for the work. The flour issues like foam from between the stones, and falls upon a skin which is spread below. It is needless to call attention to the very obvious allusions to the subject which are supplied by the accessories here. In painting, this work is more vigorous, broader and richer in colour, than we remember in the productions of the artist. In these respects, it powerfully recalls the skill of John Phillip: this is no mean applause. Mr. Elmore's second picture is styled *Ishmael* (235), and represents a boy asleep in a desert of sand.

The vivacity of Mr. Calderon's *The Young Lord Hamlet* (316) will charm all who enjoy that pleasant quality in design. The graver order of students will regret that so able and brilliant a painter does not care to carry out his capital thoughts with the thoroughness which they deserve. It is evident that the artist himself is more than half conscious of a better end than the brilliance of such pictures as this: if it were otherwise, why did he produce the pure piece of study which is numbered 760?—a nymph who is seated in repose, and is painted with much largeness of style, to an almost fresco-like result. Again, the presence of a higher aim than common is evinced by *Enone* (513), a life-

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ained, whole-length figure of the mistress of Paris holling against a low broken wall, and leaning her arms upon its top, in one of those mountain glees to which the Laureate pathetically alluded. Rough and imperfect as this pretending work is, we gladly claim for the artist no small share of honour for attempting that which is far out of, and higher in difficulty than, his beaten track in Art. That Mr. Calderon has not quite succeeded in making a fine picture, where none but a master of the severest studies could expect to succeed thoroughly, is not discrediting to him. Three months' hard work upon this picture would do the painter sound service, which would last his life, and make a complete example of his powers. The excellence of Enone's expression is not obvious at first glance; but there is much that is fine in the idea, which is insufficiently conveyed. To Mr. Calderon's almost melo-dramatic *Whither?* (579) we have already called the visitor's attention. In 'The Young Lord Hamlet,' Yorick is on his knees on the sward of the castle-garden at Elsinore, from whence one sees, over the sea, that sleeps in summer sunlight, the opposite coasts of Sweden. Sitting astride of the gentlemanly jester's shoulders, and playfully belabouring him with his own bauble, is the young Prince of Denmark. The group thus described is so capably designed and so full of spirit that it is ungrateful on the part of those who are pleased with it to grumble at its flimsy execution. To the right, and seated beneath a tree, is the mother-queen, also her maids; and, with them, a girl-baby; of course, the young Ophelia.

Mr. Linnell's landscape *English Woodlands* (17) is his sole contribution this year, and gives us one of his richest views, from an upland on to a champagne, with a river winding on its course, from the furthest and bluest of many belts of hills towards our feet, and beneath those gathering clouds which none have painted better than this artist. A wooded hill thrusts itself on high in the mid-distance, and receives a vast flying cloud-shadow that is of great value in rendering the effect aimed at; nearer are masses of tawny autumn foliage, groups of wind-pressed oaks, many of whose brethren have been felled by workmen, who continue to labour at their tasks of preparing timber for removal. It would be hard to surpass the masterful manner of Mr. Linnell in such a subject as this. He has here produced one of his noblest pictures.

SOCIETY OF PAINTERS IN WATER COLOURS.

THIS Exhibition is the least interesting, the least rich in novelties, and more remarkable for the absence of leading painters than any of its recent predecessors.

We will take the drawings in their order on the walls, grouping each artist's works, and placing the figure painters first. Before doing so, let us remark the striking resemblance this gathering presents to an exhibition of oil pictures. The absence of white mountings to the drawings does not so much pronounce this effect as that increased depth of tone which is now so much sought in water-colour Art. From the chalkiness that pervades many paintings here, it appears that luminousness has been too frequently sacrificed, and in that respect a backward step taken. Mr. J. Gilbert's *Sans Peur et sans Reproche* (No. 8) gives, with less than his usual bravura of manner, a representation of an old knight defending himself orally at a council-board of red-robed senators, and is composed with the designer's rare spirit; it lacks dignity in the figures. *Autolycus* (261) has not much of Mr. Gilbert's usual sense of humour.—Mr. F. Shields's large half-length, which the Catalogue styles *Rachael awaiting the coming of Joshua* (20),—a single female figure leaning from the window of a tower,—is marked by more than superficial inspiration and intensity of pathos in expression, and, although not smoothly, is most learnedly modelled. She looks eagerly and steadfastly forth into the air with widened eyes and dilated irides, that shine like dark crystals; keeps her lips habitually set; her hands clasp each other earnestly, and support her cheek against the wall. A powerful wind waves her heavy masses of auburn hair.—Mr. F. W. Topham's composition called *A Spanish Song* (31)—

mendicants before a balcony—although having excellencies of Art, is "of the earth earthy" to the eye, after Mr. Shields's strong spirit and grave style. In design no less than in execution, the former seems an anachronism, especially as it does not aim at beauty, which may be called the sentiment of form, or sentiment proper. These qualities are the essentials of current high Art. Technically, this picture will be admired for its breadth of colour and soberness, likewise for chiaroscuro which is grateful to the eye. *A Disputed Point* (116), by the same, is very cleverly contrived, but as artificial as a stage scene.—Mr. T. R. Lamont's *The Return from Fairy Land* (57)—the ghost of a lost daughter standing at her parent's door—is cleverly, perhaps too cleverly, conceived, and, like the last-named picture, marked by "stagnancy" of conception and too obvious "art" in the design. The action of the mother, who clasps her hands by the side of the doorway, does not seem to us apt to the subject, and to express rather grief than happiness or surprise at the vision's arrival. The face and figure of the father, who sits by the fire, are as commonplace as a common model could supply. The ghostly figure is pretty, and would have been admirable in its way if it had been better drawn. *The Fight Postponed* (73) is a much better picture than the above; it is in that mode of invention which is so common in M. Meissonnier's paintings; but is weakly composed, and marred by much absolutely bad drawing: see the legs of the man in the red coat. The colour of this garment and that of the coat his neighbour to the right wears go charmingly with the attending white satin clothing. *Harry Esmond's Devotion* (174) is a poor thing.

Mr. E. K. Johnson is a more powerful artist than Mr. Lamont, and his productions are wholly free from the latter's defect of manner—that sure sign of weakness. We cannot conceive why he wasted his skill upon the picture styled *Stage—Wait, Sir!* (85)—a call-boy appearing to a wretched actor, whose tight boots defy his own and the maker's efforts at a fit, and will neither come off or go on his feet. The clashing of reality with its mockery in the theatre is so painful, that failure is imminent when artists even with sound taste attempt such subjects as this. The coarse and bedaubed face of the man in the boots, his thorough vulgarity of dress and mien, to say nothing of the triviality of the bootmaker and the ugliness of the call-boy, ensure the spectator's disgust, while they provoke his wonder at Mr. Johnson's bad taste in depicting them. A picture should either teach or charm; this does neither of these things. No. 80, *A Reverie*, is much more to our taste; so is *A Chilly Day* (209).—Mr. A. D. Fripp's *Break, break, break!* (92)—a fisher-girl looking out to sea,—has nothing to do with the Laureate's text; and the girl has a head which is very much too small for her body. We cannot say that we care much for this artist's *Forge* (242).—How long Mr. Carl Haag will continue to reproduce his camels and Bedouens, his flats of sand and dull skies, bits of Arab costume, artificial rocks, and other "properties," which are too numerous to mention, it is hard to guess. We know these stock materials as well as we used to know David Roberts's audacious pretences at representing the world's famous sites in a manner to the level of which, by his *Bedouen's Devotion* (110), we regret to see Mr. Haag is tending. Has not the time passed when a man could go to the East and make a score of pencil outlines, buy at Cairo a wardrobe of new Arab clothing, with certain weapons to match, and, returning home, paint them year after year? Was not the catastrophe of Roberts's career sufficient to warn our painters who care for anything better than money-making and the price-list at "Christie's"?—Mr. J. D. Watson's *The Tailor's News* (131), a girl and her friend listening to the gossip of a lively tailor, in no respect answers to our hopes for him. *The Ship's Model* (248), though less ambitious, is better in Art.—As Mr. J. J. Jenkins's *Preparing to Start* (137) derives more from the figures than the landscape, we are glad to rank it with the former. On the bank of a canal some fly-boat sailors are parting with friends and tradesmen; the misty effect is admirably given with warmth of sunlight suffused. *At Streatham* (280)

will be heartily enjoyed.—One of the most masculine pictures here is Mr. B. Bradley's *Oxen Harrowing, Sussex*, (180)—a line of black cattle, with their heavy yokes, labouring in furrows of the high South Downs. These creatures are capably drawn, and designed with great spirit. There are some very fine points of colouring in this painting, as in the group of a man with horses, which is on the right, and really the most important portion of the picture, which is awkwardly divided into unequal parts. So weak is the composition, and so scattered are its elements, that the work looks all askew.—*The Bridesmaids*, by Mr. F. Smallfield, (190) becomes a striking picture by means of the experiment which has been made with the white dresses of the damsels who are represented in the act of examining jewelry. To this result the admirable treatment of daylight in the room they occupy conduces powerfully. The figure of the servant who fastens one of the ladies' dresses is not well foreshortened. The face of the seated lady is too much like a portrait, and not beautiful, as it might have been made. To these defects the eye turns in an otherwise excellent picture. *The First Rose of Summer* (207), a lady in a white dress tending roses in a garden, is very pretty, and pleasant withal in colour, but imperfectly drawn. *Fair Daffodils* (219), a girl with flowers, has a charmingly fresh face, but arms that are ill drawn.

Mr. F. Walker's unnamed picture (No. 228) has for the subject of his skill two children pacing by the side of a still pool, and near to a bush of thorns in bloom. It is lovely in all qualities,—withal a fine piece of that peculiarly modern art which, by loyalty to Nature, becomes poetical. His *Well-Sinkers* (213), labourers standing at a winch and a lady with a child looking down a well, is as delightful as true painting of sunlight can make it, with most commendable modelling and drawing. The student will enjoy the differing kinds of light represented in these pictures, and wish that the composition of the latter had been less scattered while it remained as natural as it is. Better composition appears in the *Designs for Book Illustrations* (270), which are well known to be excellently disposed and drawn, and rich in expression. In *The Bedroom Window* (262) is an exquisite rendering of light.—Mr. Lundgren's *Gipsy Bridegroom* (255) is a vigorous sketch of an unlovely youth, and, artistically, by far the best work of his we have seen for a long time.—Mr. B. Foster's *The Donkey* (279),—children with a foal,—and *The Little Chickens* (289), are pleasant to see.

INSTITUTE OF PAINTERS IN WATER COLOURS.

THIS association has an unusually attractive exhibition.

The most important pictures here are Mr. G. G. Kilburne's contributions. *Seven a.m.* (No. 76) is the title of the best of these. A young nursemaid and her two infant charges are shown descending a nursery staircase; one of these is a boy, who would be carried in order that he may go on playing with some flowers; his more docile, or less selfish sister, trots with bare feet and a load of her "things" on one arm. The female faces and the figure of the senior are, what is rare in water-colour art, admirably drawn—see the bare arms and hands of the senior; the modelling and drawing of the draperies, especially those of the maid, need no praise. There is sweetness, and that charm which is due to truth in all parts of the work, from the mat at the foot of the stairs to the fair and almost noble face of the mother-substitute: in the too hard apposition of those white apron and black skirts exists the defect of this picture. *Cavalier temp. James the First* (2), a young man seated, is, although marked by skill, exactly what no painter of Mr. Kilburne's quality ought to produce. *Maidenhood* (315) is of the same stamp.—Mr. H. B. Roberts's *Village Barber* (84) and *Village Apothecary* (248) are alike in dexterity and sense of humour, but, in their too close likeness in design, significant of manner. In the former, the artist salutes an old customer with a bow as he presents an auburn wig tied with red ribbon. An unshorn boy gazes wondering while he awaits the shears. In the latter, an elder sister has brought the same boy for

medical advice, and he sits in the act of sparingly displaying his tongue to such an apothecary as no one but a Romeo would apply to. Accepting the man of science, with his anachronistic stuffed alligator swinging from the ceiling and his living owl sitting on the desk-top, the student will thank the artist for the humour of his works, for the broad colouring, roughly employed though it be, they possess, and beg him to paint rather than to sketch in future.—Mr. J. D. Linton's pictures are quaint than before, more so than we can enjoy; but as they are wrought by an artist in feeling and a student, we thankfully applaud them. The scene between lovers (120), where the lady holds out gifts to the gentleman in a yellow satin coat and black hose and sleeves, draperies which are splendidly painted, looks—the perspective is so “sharp”—as if it had been produced in too small a studio. The mode of handling is too dry and hard for Nature or Art; nevertheless, the result is solid, and has fine points of colour. The faces in this picture are full of expression of a quaint rather than fine kind. That praise which is for artistic qualities due to the above should be given to its fellow, *The Intercepted Letter* (267), where an old gentleman, who is too like the “senator” of so many designs, scolds a white-robed, plump, but rather ghostly daughter, on account of a letter he has diverted from its channel. The oddity, absurd as it is, of this work, ought to be overlooked by those who can admire its colouring, good rendering of textures, and the skill which puts these elements so effectively upon the paper. It is not the personages that look so dry and harsh in this picture; for the lady is exuberant and healthily fair, and her form is as soundly modelled as that of her father; but the lack of relief in the general result before us, and the “thinness” of the handling, have denied substance to the contours, body to the otherwise rich colouring.

The other commendable figure pictures are Mr. C. Green's *The First Bouquet* (36),—a scene behind the scenes, where a little girl-dancer receives flowers that have been thrown to her. The workmanship here is of the “clever” rather than the sound order, but there is much variety of character to be observed.—Mr. L. Haghe's *A Silver Wedding* (46) makes us regret that we are tired of its class: it does not represent an hilarious assembly.—*The Anneciationists* (291), by M. Louis Gallait, a sketch in water colours for a larger picture, pleases us by its design much more than his sentimental and ambitious works. Some children are storming a sideboard, with a view, of course, to the benefit of their oppressed black or white “brethren,” and the capture of certain pots of jam. Parts of the flesh-colouring are not pleasant—see that of the almost naked boy near the front; but the composition, breadth of chiaroscuro, and oneness of the actions are eminently fine in design.—Of animal pictures there are several which pass mediocrity. The best of these is Mr. R. Beavis's *Peace: a Sussex Team at Field Labour*, (93)—a very spirited and finely drawn painting of cattle at the plough; a bay bull in front is admirable; the actions throughout are capably rendered.—*Swimming Cattle across a Highland Loch* (253), by Mr. E. Haggitt, may be called a catch-piece or a landscape, as we please; in both respects it is finely produced. The drove, which has been brought to the water's edge, is driven further, and started in a line for the opposite shore by means of men in boats. Thus they go in a line, their heads diminishing in the distance upon the water. The finest portions of the painting are the near cattle and those mountains the snowy heads of which appear in the breaks of the clouds on the further shore. The water and the foreground are good.—*A Quiet Party* (297), hares in snow, by Mr. H. Weir, is a capital sketch, with considerable humour.—*Deer; Fontainebleau*, (301) by Mdlle. R. Bonheur, will be universally enjoyed and remembered as a replica of part of a famous picture.

In landscapes will be found the numerical strength of this Exhibition. The finest works are as follows:—Mr. A. C. Gow's *The End of the Journey* (6),—and Mr. J. W. Whymper's *Hampshire Hills* (7), and *Close Walks, Cowdrey*, (222) a tangle of forest trees,—Mr. D. H. McKean's *Craigmill Castle* (14),

which has a rather “painty” sky,—Mr. J. Mogford's *Mount St. Michael in Peril of the Sea* (20), one of the best pictures of the subject, see the foreground and water's edge,—Mr. J. H. D'Egville's *The Walls of the Arsenal, Venice*, (27) a fine rendering of sunlight brilliantly handled and full of air,—Mr. J. Fahey's *Arundel Castle* (39), *Thwaites Fell* (91), and *Falls of the Eden* (115),—Mr. E. Hayes's *Wreck of the Homeward Bound* (41), where the sea has motion but not substance enough to please us,—Mr. W. W. Doane's *Street in Villafranca, Nice*, (47)—a sunny study of the half-oriental town, and *Shipping Lemons at Mentone* (207),—Mr. J. C. Reed's *The Convey at Bettles-y-Coed* (121), a good, although rather washy picture,—Mr. C. Vacher's *The Splügen Range* (124),—Mr. T. Sutcliffe's *Near Harewood* (134), which, with all its merit, is mannered to the last degree (when will this artist cease to paint old trees, weedy ditches, and rain clouds, with the strongest family likeness?)—Mr. J. G. Philp's *Day's Last Glow, Minehead* (167),—Mr. H. Johnson's *On the Welsh Hills* (208),—Mr. W. Bennett's *The Ore Stone Rock, Torquay*, (237) which, although rather flimsy, has the merit of showing an idea of grandeur in the tor that rises with sun-gilded head above a belt of mists and out of the sea,—and Mr. E. G. Warren's *The Children of the Forest* (244), which is mannered and rather painty.

The landscapes of the first class are those of Messrs. H. G. Hine and G. Shalders, both of whom are thorough artists now, although it is obvious that both may become mannerists. Mr. Hine's *Fish Market, Eastbourne*, (33) has much of that grey sobriety of tone and pearly tinting with that thoroughly true feeling for atmosphere which distinguishes a large number of his works. His *Perenay Bay* (58) gives us the subject with grand breadth and softness. His *Cliffs at Holywell, Eastbourne*, (129) shows almost classic treatment of the white chalk bastions of the land that face their foe for the time retreated enemy the sea. The management of the shadow on the foreground cliffs, and the colour of those which are more remote, are the fine points of this charming production. A very grand drawing is *Sunset from the Downs near Beachy Head* (227), and especially memorable because it deals nobly with what are probably the simplest elements of landscape, and Egyptian in their severity; these are the grey twilight of a sun sinking behind the “evening band” of clouds that rest upon the sea, as seen from a high line of the chalk downs, one of the great water-scooped hollows of which stretches in the mid-distance and across the picture. *Willington Hill, Sussex*, (281) is almost as grand as the last in treating Nature where her forms are at least equally imposing, as they often are, when displayed on a far larger scale than this huge ridge of chalk affords. Many a mountain is merely big, and as inferior in dignity as in grace to this finely-moulded hill, with its lovely lines of the crest, sweeping hollows, and stately flanks.—With Mr. Shalders's pictures we conclude our remarks. They are noteworthy for depth, brilliance, and richness of tone and colour, insight to Nature. His evening subject (49) is a beautiful English landscape, with elms and ashes in clumps, wild fern spread like a mantle over the country, and ridged hills with folds beyond folds in tender curves against the sky, that seems full of peace and is glorified by golden light on the fringes of its hanging clouds: a solid and vigorous picture of its extremely literal kind. *The South Downs near Midhurst* (128) is nearly as good as the last, yet a little spotty.

FINE-ART GOSSIP.

It is pleasant to record a kindly act done in the Royal Academy, especially when there are few to tell it. The large picture, by M. H. Leys, which occupies a part of the line in the East or Great Room at the current Exhibition, representing the ‘Admission of B. Palavicini, of Genoa, to the Citizenship of Antwerp,’ was placed there by the determination of a majority in the Hanging Committee, who desired to efface, so far as it was possible, the scandal which followed the injurious treatment of M. Daubigny, whose ‘Moonrise’ was elevated to the top of the wall in the same room. In order to accommodate M. Leys's work, Mr.

Maclise, one of the hangers, removed a picture of his own to a room which is generally eschewed by the R.A.s. By means of the like generous feeling in the minds of the same majority, a picture by M. E. Frère is placed on the line in another room.

On Thursday, the 23rd of April, an exhibition of a part of the drawings and sketches of John Constable, R.A., was held at the rooms of the Society for the Encouragement of the Fine Arts, Mr. Redgrave, R.A., in the chair. A paper was read by the Honorary Secretary on the history of English landscape-painting, in which, after pointing out the excellencies of Wilson, Gainsborough and Turner, he endeavoured to show that Constable was possessed of equal merit.

Messrs. Christie, Manson & Woods, sold on the 22nd ult., and following days, the collection of ancient and modern engravings which was once the property of the late H. A. J. Munro, Esq.—Goodall, after Turner, Caligula's Bridge, India proof before letters, 41l. (Agnew); same, proof before letters, 39l. (same).—Cousins, after Turner, Mercury and Herse, proof before letters, (same).—Brandard, after Turner, Crossing the Brook, proof before letters, 21l. (same); same, 21l. (same).—Desnoyers, after Raphael, The Virgin with the Cradle, proof before letters, 10l. (Mackay); The Visitation, proof before letters, 13l. (Holloway); La Vierge à la Voile, India proof before letters, The Virgin with the Fish, India proof, 15l. (Colnaghi); Faith, Hope and Charity, 18l. (same); La Vierge de la Maison d'Albo, proof, 9l. (Smith); same, India proof, 14l. (Mackay); same, plain paper, 12l. (Holloway); Da Vinci, La Vierge aux Rochers, proof before letters, 20l. (Goupil); same, proof India paper, 15l. (Mackay); Raphael, The Madonna of Foligno, India proof, 16l. (Colnaghi); La belle Jardinière, India proof, choice, 15l. (Holloway).—G. Longhi, after Coreggio, India proof before letters, 29l. (Colnaghi); same, proof before letters, 25l. (Holloway).—R. Morghen, after Raphael, Mater Pulchra Delectionis, proof, 14l. (Colnaghi); Da Vinci, The Last Supper, proof, 43l. (Noseda); Guido, The Aurora, proof before letters, 71l. (Colnaghi); Raphael, The Transfiguration, proof, 18l. (Graves); same, proof, with white book, 100l. (Colnaghi).—F. Müller, The Madonna of San Sisto, Raphael, proof, 42l. (Fordham); same, 40l. (Holloway); same, India proof, 23l. (Colnaghi); same, 14l. (Graves); same (No. 13), plain, 12l. (same).—Porporati, Van der Werff, Abraham sending away Hagar, proof before letters, with arms, 17l. (Colnaghi).—P. Toschi, Raphael, Lo Spasimo, proof before letters, 23l. (Graves). Etchings: Rembrandt, View of Omval, 10l. (Noseda); The Hundred Guilder Print, by Captain Bailie, 53l. (Holloway).—M. Antonio, St. Lawrence, fine, 10l. (Noseda). German Engravings: Martin Schöngauer, The Virgin receiving the Annunciation, 12l. (Holloway); The Holy Family (4), 12l. (Colnaghi); Christ bearing the Cross, 51l. The Crucifixion (24), 29l. (Holloway); The Virgin and Child sitting (32), 25l. (same); St. John the Evangelist holding a book, and the Virgin appearing to St. John, 23l. (Colnaghi); St. Lawrence (56), and St. Agnes (62), 14l. (same); Two of the Wise Virgins (77, 78), and Two of the Foolish Virgins (83, 86), 12l. (same).—A. Dürer, Adam and Eve (1), 28l. (Noseda); The Nativity (2), 10l. (Holloway); The Life of Christ (3 to 18), 16l. (same); The Virgin and Child (33 to 38), 16l. (same); The Knight of Death, 38l.; The Great Fortune, 7l. (Noseda); Melancholia, 11l.; St. Jerome in Penitence, 10l. (Holloway).—L. van Leyden, The Crucifixion, 16l. (Colnaghi); The Return of the Prodigal, 13 gs. (Holloway). Book of Prints, Turner's ‘Liber Studiorum,’ 14 numbers, with his autograph on the covers, 80l. (Noseda). Drawings: Mr. G. Cattemole, A Woody River-Scene, with cattle, 39l. (Vokins).—De Wint, Landscape, with figures in a road, 31l. (E. White).—Turner, An Italian River-Scene, 147l. (Vokins).—An Italian Valley, 141l.; The Valley of Martigny, 105l. (T. Woolner); The Valley of the Rhone, 84l. (Colnaghi); Swiss Valley, 35l. (E. White).

The same auctioneers sold on Saturday last the following drawings of interest: S. Prout, Chubb at Caen, 31l. (White).—Mr. A. W. Hunt, The

Deer's Head, the River, The Nea, M. Richter, M. Tenks, —Mr. G. 42l. (Vokins). Market, sunset, Lomond, 48l. (G. Mr. J. G. A Venetian, Oban, 20s. A View in off Scarbo, 34l. (same). A Coast, Goodrich, 99l. (Mackay). The ruined A, Maclean (Vokins). Scene, 42l. ing, 73l. (W. ton).—W. 192l. (W. A Girl, 19l. (White).— (G. Earl), 30l. (Air, Turner, 420l. (Eak Knighton Landscap, 63l. (Wig Jones).— Castle, 53l.

MUSICAL and dramatic, G. Müller, C. Schumann; Solo, Piano, Half-Guitar, Lamborn Co. and Ashdown.

The ROYAL Academy, of Handel's, 8 at Eight, Carlo, Mad. Mr. W. H. C. Thomas, P. Mr. T. Harp, W. Stendhal, 26. 6d.—Land Chappell & Chappell; and

The LONON—Miss Winn, and J. Basi and J. their TENNIS NOON CON May 7, at 11, Hall for sen Mitchell's, Hall, Piccadilly, and Mrs. Park.

MRS. KIRK, beauty to a classical and St. James's, Velin, Mr. Fortes, Ltd., Kingdom, 31

Mr. HEN EVENING, Comd. Sol. Solo Pianist for Four, 35 At all Musicians.

MAY 4. CHORAL, runs from Bachus, fr. March and Mr. HENR Mr. W. R. H. HANOVER 80 in will play E Major (St. Chopin); Prati, Song Mendelssohn Rooms, and Extoln, S.

Deer's Haunt, 25*l*. (Baker).—Mr. E. Duncan, On the River Lea, 39*l*. (Vokins).—Mr. A. Newton, The Nearest Way Home, 25*l*. (Somes).—Mr. F. M. Richardson, Harvest Time, 25*l*. (Vokins).—M. Tenkate, A Flemish Interior, 27*l*. (Gladwell).—Mr. G. Cattermole, A Covenantant Preaching, 42*l*. (Vokins).—Mr. F. Tayler, Returning from Market, 80*l*. (Maclean).—G. Barrett, A Landscape, sunset, 29*l*. (Vokins).—Mr. B. Foster, Loch Lomond, 25*l*. (same); A Cornfield at Witley, 48*l*. (G. Earl).—A River-Scene, 54*l*. (same).—Mr. J. Gilbert, Lauce and his Dog, 40*l*. (White); A Venetian Council, 204*l*. (Vokins).—C. Fielding, Oban, 204*l*. (Baker); A Storm at Sea, 157*l*. (same); A View in the Highlands, 325*l*. (White); A Storm off Scarborough, 241*l*. (same); Loch Leven Castle, 34*l*. (same); A Landscape, Surrey, 37*l*. (Maclean); A Coast Scene, near Broadstairs, 94*l*. (Baker); Goodrich Castle, 189*l*. (same); A Coast Scene, 99*l*. (Maclean).—Mr. G. Frapp, Stretealy on the Thames, 100*l*. (Vokins); A River Scene, with a ruined Abbey, 59*l*. (Groom); Glen Ogle, 39*l*. (Maclean).—Mr. E. Duncan, Sunrise at Sea, 194*l*. (Vokins); Sheep Washing, 204*l*. (same); A Coast Scene, 42*l*. (Jones).—Mr. L. Haghe, The Reckoning, 73*l*. (Baker); The Guard Room, 64*l*. (Addington).—W. Hunt, Apple, Black and White Grapes, 192*l*. (White); Apples and Shell, 30*l*. (same); A Girl, 19*g*s. (Baker); A Girl, with Apple Stall, 15*l*. (White).—Mr. F. W. Topham, An Irish Cabin, 89*l*. (G. Earl).—Mr. W. Callow, View in a French Town, 30*l*. (Aird); View of Tivoli, 31*l*. (Hogarth).—Turner, Warwick Castle, 'England and Wales', 490*l*. (Baker).—De Wint, On the Nidd, 45*l*. (same); Knighton, Yorkshire, 141*l*. (same).—D. Cox, Welsh Landscape, 28*l*. (Lodge); Near Warwick Castle, 68*l*. (Wigzell); The Outskirts of Sherwood Forest, 32*l*.—Mr. T. S. Cooper, Cattle and Sheep, 74*l*. (Jones).—Mr. E. G. Warren, Berry Pomeroy Castle, 53*l*. (Walker).

MUSIC AND THE DRAMA

MUSICAL UNION.—Jaeil, Auer and Grützacher, with Ries and Goffin, on TUESDAY, May 5, Quarter-past-Three. Quartett, 6 Minor, Op. 18, Beethoven; Quintett, F. Piano, Schumann; Solo Violin, Auer; Quartett, D Minor, Schubert; Solo, Pianoforte, Chopin, Jaeil and Wagner—Visitors' Tickets, Half-a-Guinea; to be had of Scott & Co.; Oliver & Co.; Lamborn Cook & Co., Muscicellers; Austin, at St. James's Hall; and Ashdown & Parry, Hanover Square. J. ELLA, Director.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.—Patrons, Her Majesty the Queen.—The Annual Performance of Handel's 'Messiah,' at St. James's Hall, on FRIDAY, May 8, at Eight o'clock.—Madame Lemmens-Sherrington, Mlle. Carola, Madame Osborne Williams, and Madame Saint-Dolby; Mr. W. H. Cummings, Mr. Winn, Mr. Wallworth, and Mr. Lewis Thomas. Principal Violin, Mr. J. T. Wilby; Trumpet Obligato, Mr. T. Harper; Organist, Mr. E. J. Hopkins. Conductor, Prof. W. Sterndale Bennett, Mus. Doc.—Stalls, 10*g*s.; Tickets, 5*g*s. and 2*g*s.—Lamborn Cook, Addison & Co., 68, New Bond Street; Chappell & Co., 80, New Bond Street; Keith, Prowse & Co., 45, Chapside; and Austin, St. James's Hall.

THE LONDON GLEE AND MADRIGAL UNION (established 1834)—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Winn, and Mr. Land (Director), assisted by Mr. C. Henry (Second Bass) and Mr. Harold Thomas (Solo Pianist)—will COMMENCE their TENTH ANNUAL SERIES of THURSDAY AFTER-NOON CONCERTS, at St. James's Hall, NEXT THURSDAY, May 7, at Three.—Stalls, 5*g*s.; Area, 3*g*s.; Gallery, 2*g*s. Subscription Hall for series of five concerts (transferable), One Guinea, at Mr. Mitchell's, 33, Old Bond Street; and Mr. Austin's, St. James's Hall, Piccadilly.—Address MR. LAND, 4, Cambridge Place, Regent's Park, relative to engagements.

MISS KINGDON and MISS FANNY KINGDON have the honor to announce that they will give THREE RECITALS of Classical and Modern PIANO-FORTE MUSIC, at White's Rooms, St. James's. The First Recital will take place May 4, Three P.M. Violin, Mr. Blagrove.—Tickets, 7*g*s., 5*g*s.; subscription for the Series, 1*g*s.; at Oliver's, 19, Old Bond Street, or of the Misses Kingdon, 31, Maiden Hill West.

MR. HENRY LESLIE'S CONCERTS.—May 6, WEDNESDAY EVENING, St. James's Hall, Eight o'clock.—Orchestral and Vocal. Solo Vocalist, Mlle. Kellogg (of Her Majesty's Opera); Solo Pianist, Mlle. Anna Melly.—Stalls, 10*g*s.; Family Ticket for Four, 3*g*s.; Balcony, 5*g*s. and 3*g*s.; Area, 4*g*s. and 2*g*s.; Gallery, 1*g*s. All Musicians'.

MAY 6.—MR. HENRY LESLIE'S ORCHESTRAL and CHORAL CONCERT.—Mendelssohn's Italian Symphony, Chorus from 'Edipus,' Beethoven's Choral Fantasia, Hymn to Bacchus, from 'Antigone,' Overture, 'Guillaume Tell,' Soldiers' March, and Chorus from Gounod's 'Faust.' &c.—Conductor, MR. HENRY LESLIE.

MR. RIDLEY PRENTICE'S PIANOFORTE RECITAL, Hanover Square Rooms, SATURDAY MORNING, May 16, when he will play Fantasia and Fugue in C Major (Mozart); Sonata in E Major (Mendelssohn); Fantasia Improvisata in C Sharp Minor (Chopin); 'Harmonious Blacksmith' (Handel); and, with Singers, Patti, Sonata in A Major (Beethoven), and Variations in D Major (Mendelssohn). Vocalist, Madame Dowland.—Tickets at the Rooms, and of Mr. Ridley Prentice, 9, Angel Park Gardens, Brixton, S.W.

MR. DEACON begs to announce that his MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on FRIDAY, May 22, at Three o'clock. Particulars will be duly announced.—Tickets, for Seats Numbered and Reserved, Half-a-Guinea; Family Tickets, to admit Three, One Guinea; to be had of Messrs. Chappell & Co., 50, New Bond Street; at the principal Music Warehouses; at the Rooms, and of Mr. Deacon, 16, Wimpole Street, Cavendish Square.

OLYMPIC.—The practice so frequent on the Continent, of the novelist adapting his work to the stage, appears, if we may judge from recent instances, about to obtain in England. Mr. Edmund Yates has associated himself with Mr. Palgrave Simpson in reducing his novel of 'Black Sheep' within acting limits, and on Saturday the piece was produced on these boards. On the whole, the matter has been adroitly managed, and the plot and story are distinctly traced in the play. In one respect it is especially suited to this house, inasmuch as the part of Mrs. Routh is one calculated to bring into strong relief the pathetic powers of Mrs. C. Mathews, and to show her in the best light. The self-devotion of a faithful woman to a worthless husband, whose crimes she screens from detection, whose ingratitude she bears with fortitude, and whose suicide she will not survive, presents a striking and startling whole, in which the most tragic interest blends with the domestic affections, and challenges the sympathy of an intelligent audience. Mr. C. Mathews, in Routh herself, had a part out of his usual line, but, in the manner in which he surmounted its difficulties, proved that he was equal to the demand upon him, and that he has not yet been estimated at his full value as a general actor. His success in the character was only equalled by the facility with which he mastered its various phases, and the quiet intensity of the passion that he had to express. In the great scene where the silent compact is made between the husband and wife to conceal the murder which he has just committed, both the actor and actress rose to a level with the situation, and commanded the deepest emotions. Nothing could be more natural or touching than the acting of both. The other characters were adequately filled. Mr. Addison as Carruthers, Mr. Horace Wigan as Tatlow, Mr. J. Clarke as Jim Swain, and Mrs. St. Henry as Mrs. Iretton P. Bembridge, fully deserved the approbation which they obtained. The performance was decidedly successful.

ST. JAMES'S.—Madame Celeste terminated her engagement on Saturday, as *Ernest de la Garde* and *Lambarra*, in the drama called 'The House on the Bridge of Notre Dame,' which she acted with her usual discrimination, adroitness and effect. The most enthusiastic demonstrations on the part of the audience rewarded the actress for her exertions, and she had to appear thrice in answer to their summons, finally retiring loaded with bouquets. On Monday, Miss Herbert took her farewell benefit, as *Lady Teale* in 'The School for Scandal.' Early in May, the theatre will be reopened by Mr. Raphael Félix for a series of French plays.

MUSICAL AND DRAMATIC GOSSIP.

WE must postpone for a week our notice of operas and concerts. Suffice it, for the moment, to record the success of the revival of the lovely 'Guillaume Tell' at Covent Garden. This beautiful music has never been given so well as under Mr. Costa's direction.

The following account of the great organ now being erected in the New Alexandra Music Hall, Muswell Hill (extracted from the *Observer*), will interest our readers:—"The organ is said to be the grandest ever built; it is constructed by Mr. Henry Willis, the builder of the celebrated organ in St. George's Hall, Liverpool. It possesses five claviers, four for the hands and one for the feet; there are 101 stops, 87 of which are sounding-stops. All the inventions of modern times have been introduced to render this instrument perfect, and the result is the attainment of a volume of sound, articulation of speech, imitative character, perfect quality of tone, and precision of action in its mechanism, that has never previously been realized. The wind is supplied by two steam-engines, placed in the basement, remote from the organ itself. The instrument

is governed by ingenious contrivances for varying its powers and qualities of tone; amongst these are the pneumatic pistons for the hands, each clavier possessing six. There is also a complete system of combination pedals, acting precisely as those in the grand organs recently erected in the Cathedral of Notre Dame and the church of St. Sulpice, at Paris. The pedal organ contains four stops of 32 feet, three of which are open. The front elevation is designed by the builder, with architectural developments and details by the architects of the palace; and some idea may be formed of its gigantic dimensions when it is stated that the centre pipe in front is forty feet long and two feet in diameter, and the metal is representative of CCCC (the only metal pipe of that size near London)." The above praise comes simultaneously with an account, not less pompous, in the *Gazette Musicale* of the new organ lately "opened" in Notre Dame, Paris,—the work of M. Cavaillé-Coll—decreed by a jury of our "born enemies" to be the most complete instrument in the world. In treating this matter, Herr Walker's grand organ at Ulm has been overlooked. Of course, there have been vast mechanical improvements introduced of later years, rendering touch easier and combination more various; yet (no offence to Mr. Willis, M. Cavaillé-Coll, M. Ducroquet, and Herr Walker) having heard all these modern Leviathans save one, we cannot but express our feeling that in sweetness of tone they are far surpassed by the older organs of Müller, Silbermann, and Gabelaar,—the delicious little instrument in the Sophien Kirche at Dresden, by the second builder, and the fantastic but most charming organ at Weingarten, being especially remembered. Neither do any specimens from the hands of the contemporary builders cited approach, in beauty of tone, that of Mooser's instrument at Freiburg. It is only fair, however, to add, that comparison is a matter of singular delicacy in the case of organs, so much depends on the sonority of the places within which they are embedded.

Having spoken unreservedly of the election of the present Reid Musical Professor, at Edinburgh, we are bound to put on record that Prof. Oakeley seems anxious to exert himself to some degree in quickening musical interest there: though we recollect and repeat that his election was brought about by an abuse of influence. An organ concert given by him is well spoken of (the *Orchestra* being our authority). What about the lectures, which also it is part of his obligation, as Reid Professor, to deliver?

There is to be this day a choral concert in the nave of Glasgow Cathedral, conducted by Mr. Lambeth, and including, among other matters of interest, Mozart's Litany in B flat: a work which is as good as unknown in London.

For what may be called the posthumous season of the Italian opera in Paris, an opera by Prince Poniatowski has been provided.

Mr. Balfe's 'Bohemian Girl' is in preparation at the Théâtre Lyrique. We are curious as to the fate of this opera—ranking it, as we do, among its facile composer's works, far lower than his 'Les Quatre Fils Aymon,' written by him expressly for Paris.

At the Théâtre de l'Athénée, in the same capital, which was planned to be a "calm and classical" concert-room under the auspices of that excellent conductor, M. Pasdeloup, and from which, because of such calmness and classicism, his entertainment has been turned out of doors—a new operetta, 'Fleur de Thé,' by MM. Chivot, Duru and Lecocq, has made a "great success," we are assured.

It is said that the receipts on the first nights of M. Auber's last opera (we dare not say his newest) produced at the Opéra Comique, have exceeded those reaped from any former work—the imperishable 'Domino Noir' not forgotten.

A new opera, 'Am Runenstein,' by M. Von Flotow, has been given at Prague; and, we are assured, with success. But, to believe the assurances of journalists, we are living in a golden time, when there are no failures.

"Who calls the caller?" The *Orchestra* is rather rash in its corrections. Mrs. Gowan is one of the leading figures in Mr. Dickens's 'Little Dorrit,' (a book of which the critic of a fellow

critic has, possibly, never heard). Mr. Halle, unless his own assertion is not to be believed, was the other day elected by a committee vote (not on canvas) as a member of the Athenæum Club.

The *Gazette Musicale* assures us that a Portuguese composer, Senhor Noronha, the violinist, has had a triumph at Lisbon, with a new opera, called in Italian 'L'Arco di Santa Anna.'

There is to be a prize Watteau Cantata, written for the inauguration, at Valenciennes, of the statue of the painter of "Gentel Festivals," to use the French appellation of this delicious painter of court revels.

MISCELLANEA

May.—Of this month Mayus, says the Sloane MS., 1313, reporting the merulous connyng of astrologie of the greet philysophre, Tholome:—"When the mone ys in gemmyne, þat ys called two twynnes, let þee not blode in the armes in no manere, for greet perelle þat may falle; for þat sygne gourneth the armes of man. It ys not gode to go to stewes, ne to kytte nayles of fyngres or toes. . . And yf a man dye in an house, hys body shall be lyght, and sone aftyr in that same yere shalle other mo of þat same house dye. . . It ys gode to speke of pease, of acordenment, of matrimonye, or of contrakte of weddynges. It is gode to sette chyldren to scole, or to lere sotelle craftes or mystryalce. It ysgode to take medecyne laxatyf for mannes hele. . . the knaue childe borne in þat signe hath his marke in the lyfte syde or in the shuldre. He shalle be curteys, gentle, and well be-loued of women. If he may live a yere, he xalle xxij, and so to lx, and lxij [and to] lxxx by complecion. If yt thondre in þat sygne, greet Reyne shalle be, and greette plente of corne, and namely of whete. The wynter shalle be greuous, and greette infirmytes shalle be in many cuntreys, and many merveyles and wondres."

Indexes.—I have had a wearisome search of two hours' duration, extending through eighteen volumes of the 'Companion to the British Almanac,' for a piece of information which an index would have enabled me to find in as many minutes. Will you then, remind Mr. Charles Knight that it is twenty-five years since the last index to that valuable annual was published. The stores of information accumulated in it are become almost as inaccessible as the blue-books from which many of them have been so judiciously extracted and condensed. You so frequently censure books for not having good indexes, that I am sure you will agree with me now. M. Y. S.

Ipswich Museum and Free Public Library.—This institution was opened in 1847, and supported by subscription. Two evenings in the week it was opened free to the working class, two hours each evening. In 1853 it was placed under Ewart's Free Libraries Act, 709 of the ratepayers voting in favour of adopting the act, and sixty-nine against; majority 640. The Rev. Wm. Kirby was first President and succeeded by Prof. Henslow, who devoted much time in its arrangement. It is said to excel every institution in the kingdom in this particular. The library attached contains a fine copy of Gould's 'Birds of Europe,' and various valuable books on natural history, mostly presented: the Government have given the Specifications of Patents, now amounting to about 3,000 volumes. A few years ago some gentlemen subscribed fifty guineas and purchased Mr. Fitch's collections for a History of Suffolk, bound in twenty-eight folio volumes. A copy of Page's 'Suffolk,' inlaid and illustrated with a rare assemblage of drawings and engravings, bound in six royal quarto volumes, has been presented. Through two legacies, nearly all the typography of the county has been purchased, and a foundation laid for a complete collection of Suffolk authors. The old town library has lately been deposited here. This library was founded by Wm. Smart in 1598, being one of the earliest instances of this kind on record. This collection contains about 950 volumes, 600 being venerable old folios, mostly the gifts of Puritan ministers about the time of the

Commonwealth. A valuable paper on this collection of books, written by Sterling Westhorpe, Esq., will be found in the *Archæological Journal* for 1864. The library is for reference only. It needs a good catalogue, to be opened a longer time, and supplemented with modern books. To be more useful, it must be popularized: how this is to be done, I must leave to the wisdom of the Free Public Libraries Association. JAMES READ.

Greyhound.—Your Correspondent, "W.H.," is surely wrong in his etymology of this word, which he asserts to be compounded of the Celtic word "garrey" (*recet* "gerrhiadh," pron. *gér-ia*) and the English word "hound." It is more likely to be of pure Teutonic origin. The Irish word *Gerrhiadh*, for hare, is not old, whereas the compound name *greyhound* is pretty ancient. *Grey* is explained "canis," "canicula," by Egilsson ('Lexicon Poeticum Antiquæ Lingue Septentrionalis'), and *Grey Viaris* "Canes Odinis," "lupi." In Anglo-Saxon the form is *græg*, *grig*, or *græg-hund* (see Ed. Müller's 'Englisches Wörterbuch'). But probably the passages in the 'Skirnismál Edda' (28), where the word *hund* in the prose relation is represented by *grægum* in the poetic version. If it is objected that two words of equal, or nearly equal, signification, could not be compounded, I may point to the curious compounds of this nature in the German language, such as *tiger-thier*, *ider slange*, *maulferd*, *greuz-mark*, *greuz-scheide*, *planet-stern*, *blumen-flor*, *flaum-feder*, &c.

W. M. HENNESSY.

Lords of Manors.—We are not now accustomed to connect the rights of lords of manors with solemn ideas or imposing ceremonial. The principal use of these "lesser barons," as the old law books call them, seems now to consist in resisting the enfranchisement of copyholds, by which the transfer of real estate is made rather more difficult, and in exercising their rights over the minerals contained in other people's land, by which the profits of mining are considerably lessened. It was not always so. When feudalism was a living thing, and the duties of lord to tenant and tenant to lord meant something, the forms by which these rights and services were symbolized were often quaintly beautiful. Here is a sixteenth century fragment, setting forth the solemn manner in which a manorial tenant was admitted. It is copied from the Chartulary of the Lincolnshire family of Bussey, of Hougham (Harl. MS. 1,756, fol. 46 b). The particular estate to which this "homage" relates is not mentioned: internal evidence seems to show that it belonged to Scotton and Holme:—"for to make homage, first þe lord shall sitt & þe tenands shall knele & vngyrd hym & ley away his gyrdill & hold both his handes vppe together & þe lord shall take both his tenandes handes betwix his handes & so hold still and the steward shall cawse þe tenand to sey thes wordes foloyng.—I become your man from this day forth of life & of membr & of warldly worship & shall bere to yow feith for þe tenementes þt I hold of yow sayyng þe feith þt I ow to my oder lordes & to our soueren lord þe Kyng, and then must þe tenand kysse þe lordes Right cheke & yff þe tenand hold his wiffes landes of þe lord then must he say for þe tenementes þt I hold of yow in my wyffes right."

—The foregoing is a lay form. For comparison's sake, we give an ecclesiastical one from the same county. Date 1471, or thereabouts. It is taken from a charter-book of Barlinges Abbey in the Public Record Office (Chapter House books B₁₃):—"I n Shall be ley & Trev & flaitþ beer to my lord þe abbot of barlinges & to his successores and I schal trevly knay & do þe service & þe customes þat me hav to do/ And I shal be Justifiabyll to him/ his assynys or ministers both of Body & of Catell/ and I shal not se his harme or knav it to be don be me or Any oder/ bot I schal defend it for my poure And if I ma not I schal make it to be vytted & knavne to tham that may Redres it/ or els to them self. As god me help. And þies holy euangels."

Juramentum tempore homagii & fidelitatis."

TO CORRESPONDENTS.—T. T.—A Sub.—received.

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